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ABSTRACT

The papers in this compilation were drawn from a 1977 conference on book publishing in Wisconsin. Following introductory remarks, the five papers in the collection deal with the following topics: (1) the history of Perishable Press, which specializes in publishing hand-made books; (2) the role of the publishing firm Wisconsin House in the development of a regional literature; (3) the history of the Western Publishing Company, publishers of the Big Little Books and the Little Golden Books; (4) the history of "Wisconsin Trails" magazine and its book publishing arm, Tamarack Press; and (5) the publication efforts of the State Historical Society of Wisconsin. The compilation also contains a directory of Wisconsin book publishers. (FL)

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BOOK PUBLISHING IN WISCONSIN

Proceedings of the Conference on Book Publishing in Wisconsin, May 6, 1977

Including a Directory of Wisconsin Book Publishers

Sponsored by
University of Wisconsin-Madison Library School
Alumni Association of the University of Wisconsin-Madison Library School
State Historical Society of Wisconsin
Wisconsin Academy of Sciences, Arts, and Letters

Edited by
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University of Wisconsin Library School
Madison, Wisconsin
August, 1977

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TABLE OF CONTENTS

	Page
Preface Jack A. Clarke	ii
Introduction James P. Danky	iii
The Perishable Press Limited Walter S. Hamady	1
Wisconsin House and the Development of a Regional Literature Robert E. Gard	15
Western Publishing Company Ron Bottrell	25
Wisconsin Trails/Tamarack Press Howard W. Mead	35
State Historical Society of Wisconsin Paul H. Hass	43
Directory of Wisconsin Book Publishers	53
Registered Conferees	89
Index	97

PREFACE

I'd like to welcome you to a conference on Wisconsin book publishing. We have four organizational sponsors-- the University of Wisconsin Library School, its Alumni Association, The Wisconsin Academy of Sciences, Arts and Letters, and The State Historical Society of Wisconsin, which has generously loaned us its facilities for the day.

The organizer of this conference and the moderator for the day is James Danky who is a 6th year graduate student in the Library School and also a Unit Head in the Historical Society Library. Mr. Danky.

May 6, 1977

Jack A. Clarke

INTRODUCTION

James P. Danky

Thank you, Dr. Clarke, for the introduction. In addition to the organizations which helped make this conference possible, a strong vote of thanks certainly goes to Dr. Clarke and Sarah Aslakson who have been tremendously hard workers in making the conference come about. In addition to those organizations mentioned, some of the people involved in them have been very important, too--Dr. Charles Bunge of the Library School has been most helpful, as has James Batt of the Wisconsin Academy of Sciences, Arts and Letters, and Richard A. Erney, the Acting Director, and Peter Draz, the Head Librarian, of the State Historical Society. There are a few changes in the program depending upon which of the various flyers or pieces of advertising for the conference you saw. The speakers are slightly different but the format will remain the same. Just two reminders--at the end of the day at Wisconsin Academy there will be a wine and cheese reception. We couldn't quite fit the Wisconsin Academy on your map, but there will be many of us who can help you get there in case you're not from Madison. Sarah asked me to remind you also that if you'd like to go through the cafeteria line at the Wisconsin Center across the street and have lunch with us, we'll be trying to do that about 12:30. I think the cafeteria line closes shortly after that, so we'll have to leave promptly if we start to run over. It's fitting, although we didn't plan it that way, to have a conference this year, for this is the 150th anniversary of printing in Wisconsin. In 1827 Albert G. Ellis moved to Green Bay after an indifferent career in western New York and did some job printing and then later established the Green Bay Intelligencer. I thought before we introduced the first speaker that I would read you his account of how he did the very first printing in Wisconsin, as cited in Douglas McMurtrie's Early Printing in Wisconsin (Spahle, M31).

> "John T. Arndt of Green Bay, had lost a store and its contents by fire. He conceived the plan of selling lottery tickets, to reimburse. There was a singular genius in the place who, among a thousand other notions, had a handful of old brevier and an ounce or two of printer's ink. On examination, I found sufficient letter to set the necessary matter for a ticket. A bit of pewter furnished the means of a kind of border for the bill; an oak log sawed off and made smooth of an end furnished the stone; and by means of a planer instead of a platen I worked off 1,000 of these tickets, which was on the whole a rather fair job, and the first printing ever executed in the state. Latterly I have offered a premium of $20.00 for one of them; but in vain." (Seattle, 1931)

Well, the Society in spite of all its efforts has never located any copies either. But that indeed is how printing began in Wisconsin.

It's particularly fitting that I begin with an account of pioneer printing because our first speaker today is Walter Hamady who in some respects works with many of the same tools that Ellis did. Professor Hamady is in the Art Department here at the University, but today he's with us as the co-proprietor of Perishable Press Limited. Since Perishable was founded in 1964, it has published over 75 volumes of unusual books made by hand. The Press is an example of fine printing. That is, printing which shows a concern for the type, paper, illustration, binding, that is not found in many books today. One measure of Perishable's success was the receipt in 1967 and again in 1969 of an American Institute for Graphic Arts 50 Best Books of the Year award. Professor Hamady has written that the press must make a contribution to the content to the work it produces, as well as maintaining a relationship between the heritage of fine printing and the current state of the graphic arts. The poets and other authors published by the Perishable Press Limited include Diane Wakowski, Denise Levertov, J. V. Cunningham, Loren Eiseley and Paul Blackburn. Illustrators are an important aspect of many of the books put out by Perishable and have included Sam Gilliam, John Wilde and Warrington Colescott. Now, Professor Hamady.

[The "Selected Afterthoughts" are taken from the question and answer sessions following each presentation. The remarks were necessarily edited because of certain omissions in the tape recordings.]

THE PERISHABLE PRESS LIMITED

Walter S. Hamady

Thank you, Jim. He's already told you so many of the credos and the various functions and purposes of the Perishable Press, I don't know what's left for me to say.

My thought was, because there is so much to say, and so many aspects of the private press and of fine printing and book making to cover in 35 or 40 minutes, it's impossible to do it. I planned to show you briefly some slides that show a sense of place, and to show that private printing really is a personal thing, that it is a private thing, and it just exists amongst a whole lot of other kinds of concerns, both physical and active. These first slides are a chronology of places and they'll go fairly quickly, I hope, and then we'll move into a chronological showing of title pages and bindings and text pages and colophons of the books of the Perishable Press that I like more than not. If you want to start showing these slides, we'll see what happens here.

It is kind of a paradox that in this age of computer this and computer that and mass communications and instant replay, that there seems to be a mushrooming concern and need on the part of people young and old to want to do something with their hands. They want to do something that is their own, that no one else is doing, that they can control totally. And I think that there's a wonderful sense of power in making books--not in giving lectures, however--it's very scary and frightening. My voice might calm down shortly, I hope.

There are lots of different kinds of presses, and I suppose that there's always an argument about how do you define a private press. I hope that the slides of people who have been kind to me and who taught me a lot and who opened their shop up, and so on will help define what I am trying to do. Maybe some of you recognize that character on the screen as Robert Runser who came here and helped to set up the Silver Buckle Press in the Library.

There are four kinds of presses, one is a fine press, and one is a small press, and one is a private press, and one is a commercial press. I think that any one of those can probably be three, but I don't think that any one can be all four. A commercial press obviously is a press that is a business to make money, to produce whatever you want as long as you are willing to pay for it, as long as you have the money. A small press is one that isn't very big, and that probably the concern we associate with a small press today, is one that's interested primarily in content and not in the craft of the book for the beauty of the book, but just get those words into print--get them to people inexpensively and get that stuff read. I believe that's been a response to what's happening to the publishing business in America. It's been, as you all know much better than I do--it's been grabbed, bought up, and is now controlled pretty much by

conglomerate industry that is interested in making money and certainly not interested in bringing revolutionary or too critical information via books to the general public. I think that, these are all my mythologies, and if you know what I'm saying is not the truth, I'd appreciate it if you don't set me straight, because it would be very confusing.

From what I understand of days past, all publishers would take chances and publish poetry and would publish short story and essay and various kinds of literature by authors that were unknown. They were done, they were published because the editor-in-chief or someone within the organization said, hey, this stuff is really interesting, and let's try it out. After all, how did literature come to the attention of people. But that has changed, and that doesn't happen any more. I think publishers are interested strictly in a sure thing, sell, sell, sell, and so on.

This small press movement has grown steadily over the last few years. A private press is simply, in my case at least, a sort of a glorified hobby. It's an addiction. It's very expensive. It's full of grief. It's full of interest; it's full of excitement. But it is private, and the objectives of a private press, are those that are not involved with making money. I think you do it the same reason that a dope addict shoots up in the bathroom all the time. You just can't stop.

I want, at some point, to try to interject as best as I can, the notion that there's not much information about the private press because, after all, it is private. I think that's probably why. After all, who's interested in that kind of esoteric stuff anyhow. Except maybe one man, Roderick Cave, who has been involved with the Private Libraries Association and has put out that book called Private Press Books, (North England Harrow, 1959-) and each one covering a year. He somehow defined, said some things about private printing and a private press person in his book The Private Press (London, 1971). He said something to the effect that the private printer or private printing is an advanced form of disease called bibliomania. But, however, he said, even alcoholics do not set up their own stills and manufacture their own booze. It does seem rather peculiar that there are so many people who go and get a press and get some type and get some paper and start printin'. The fourth kind of a press is a fine press. A fine press as Jim Danky alluded to earlier, involves itself with the craft of the book, using the finest of paper, the finest of types, the finest in binding, and so on and so on. I think a commercial press can be a fine press, and I think that there are a couple of them. Roderick Stinehour in the Stinehour Press in Lunenburg, Vermont is a fine commercial press. I think that David Godine is interested in making finer books. But I get concerned, and I'm always under attack, because we use foundry types that come from Germany, unfortunately, and we put books into bindings that are, well, they're not revolting in their sensuality, but they are involved, and they are expensive. There aren't many binders anymore that will really bind a book and do it in

an edition and do it all fine. But there are a couple, they'll do it, but it is extremely costly.

Since the beginning I've always sort of had a press and I've had stuff in my bedroom, and our house has always been a shop, and I guess we live sort of an abnormal/peculiar life. There's always some pile of sheets somewhere or some of this or some of that, and all full throughout the house. At this point we're beginning to remodel our barn to make a combination of a large paper mill and a press and now a type foundry as well. And it's scaring the bloody . . . out of me. So costly and so big and, the whole fright that maybe I'll have to move out of the house and go in the barn is upsetting me.

I suppose that since this is my first public address in the State of Wisconsin after ten years, and it's the first time I've ever been asked to speak about myself and about the press, as such, I ought to tell you a little bit about the history. I don't know how I can make it brief. My specialty is taking things that are brief and expanding on the absurdity of how much ephemera can you milk out of something simple. So it's difficult for me to distill any kind of idea or any sense about what I'm doing.

In 1962, when I was a youth flunking out of school, my mother was covering up for me, and people would say, Ruth, what's Walter doing these days. I had just flunked out of some place, and she would say, Walter is staying home, developing his character. That was one excuse she had for this failure of a son. Her second thing was, when her friends would say, how is Walter doing in school these days, she would say, well, Walter has always felt that the educational system does not apply to him personally. Which is true. I always had a hard time. How peculiar that I should wind up in academia--just think of all the mixed up kids that I'm rescuing. It's terrific.

So when I was traveling around the country, I tried to move between relatives and friends and anywhere where I could sleep for free and maybe get into some mischief. My mother is from Keokuk, Iowa, and Harry Duncan of the Cummington Press is also from Keokuk, Iowa, although I didn't know that. I was visiting my grandmother in Iowa City, and by accident met Harry Duncan. It turned out he was in a junior Audubon Society with my uncle. He turned me on to books. As you know, the Cummington Press has for years been very outstanding and producing very fine and very good books at a very inexpensive price. Harry showed me that a book is something more than just a paperback, something more than just pages that you simply read. The next day I went to his shop, and he was printing on a hand press. They were printing three or four or five short stories by James Agee, and there was an artist who was helping with the printing of an intaglio plate. He was heating the plate and rubbing the ink in by hand, and placing the plate very carefully on the press, and Harry was taking dampened, handmade paper, and he was placing it very carefully on the frisket, pushing it down on the template, closing the frisket, and then cranking this massive cast iron bed and yanking on the devil's tale as hard as the poor little guy could. I thought if it would ever let loose, he'd go right through the wall. It would spring him to across town. Somehow I thought about that, and I was reading

and of course writing poetry like all "boilly" boys do. A couple of years later I was at Wayne State, as an art student, learning how to draw and learning how to print, and so on. I somehow got a bright idea that I should do an independent study and make a book. To which they all scoffed and laughed and said, oh, yes, as though books are these monstrous, colossal intimidating things that no one could ever make. I went across the street to the main public library in Detroit, and I was introduced to Robert Runser who at that time was chief of technology there. I walked in and I asked him, "how do you make a book?" Today if any pup ever came into my office and asked, how do you make a book, I think I'd throw the person out, it would be a totally audacious, stupid question.

Robert Runser gave me John Ryder's book, Printing for Pleasure, (London, 1955) and he gave me the Cockerell book on bookbinding, and turned me loose, and I commenced, on my first 10,000 mistakes. I think I'm at about 8,000 already. With a crummy press and some bought type, it wasn't that expensive I went ahead and without knowing any better made a book. About five weeks later I showed up in Runser's office again with a small book.

Robert Runser continued to encourage, and I quickly learned why. He had been working for more than five years on a Henry A. Shute bibliography, and then I had come in with a book in five weeks and it had two etchings in it that were printed by hand a photographic print and two drawings and all that kind of stuff. It was a horrible book. I'm sorry that the library here doesn't have one so my students can go over and look at it and see how lucky they are they have someone to help them and guide them and show them all the things that you shouldn't do. One thing led to another. I finished at Wayne State. There was a lot of activity going on with poetry there. I met Keith Waldrop, the publisher of Burning Deck, who does a lot of interesting stuff. In a way, to talk with him and deal with him and go to his house is like being either in a surrealistic or a Dada world--it's just totally insane and totally nuts and totally beautiful and wonderful in having a good time making books and exciting a lot of people about it. They encouraged my writing of poetry, which was a very terrible thing to do, very dangerous, because then I kept on writing poetry. Publishing your own poetry which is, why a lot of people set up a press. No one will publish their horrible works so they get a printing press and they publish it themselves. That's another good reason for getting a private press.

This always made me nervous and frightened me, to stick my neck out like that and then one time I showed W. D. Snodgrass a book that I had just finished of my own stuff. He looked through it and patted it lovingly, and said, "Walter, this is the way to get published, without an editor or anybody else to tell you what should go in, what shouldn't go in, and so on." I realize it's one hell of a responsibility when suddenly, you're the editor, you're the type designer, you're the illustrator, you're everything, and. . .either you succeed or you fail. I tend to look at all of my projects and all the work of the press as sort of an ongoing thing. I don't think judgements about all the work are fair to make until I can't do it anymore. When I croak that's it. Then you

look at it and say, okay, what did this insane person do here?

I got involved with Runser and went out to the Cranbrook Academy of Art, to learn how to make paper. At the time it was one of the only places in the country that was making paper by hand. It was oriented toward the graphic artist being a print maker more than typography and book making. But I was still interested in making books and continued learning to make paper, and went forward from there. My friend Runser had a small shop in a former horse stable with a swimming pool that you saw earlier in the ballgame. Runser kept saying with great regret that he had to work at the library all day and his shop was sitting idle, and why didn't I come and use his shop. You don't have to ask an opportunist like me: Well, actually with a little coaxing, because I wasn't sure that he meant it. I went out and used his shop while working on my masters at Cranbrook. It was very tranquil and idyllic. I would swim, then I'd set a little type, and I'd swim a little more, and listen to the birds, then I'd set a little more type, and then I'd do some printing, and swim, and so on. I learned a lot from Runser about a lot of things. Then he said, let's make a partnership. We'll make books. He said, you do all the work at first and I'll help on weekends, and if we make it in three years' time, then I'll quit my job, and you would assume half ownership of the business, of all the physical plant. It sounded like a good idea.

Later it occurred to me, where am I going to get pin money to take my girl friends out and go messing around and do this, that and the other thing? I thought I'll look for a job. I wanted a part time job so I wrote a couple of letters. Anyway, I wind up over here in Wisconsin. And I set up a paper mill here and go to work and I've been doing it ever since. It's kind of shocking to realize you've been in one place for ten years doing essentially kind of the same thing and watching how you do repeat yourself. You do have certain themes and you do have the same poem and the same concerns from the time you hit puberty, I suppose, and carry them forward and learn to articulate them. Probably that's all that I'm really doing.

I thought, that what I would do is very quickly cover some basics about how we make a book from scratch. Obviously books begin with manuscripts, and manuscripts are written by people who have comprehension of language and have something to say, hopefully. The manuscript has to, in some way, excite you and stimulate you. You have to feel in your guts that this is worth doing somehow. It is a problem. How do you find a manuscript? You know, the easiest way is to go and read stuff. You read and when you find an author that has written something that you're excited about, well, find out more about them. You follow through reading more and more about what that author has written, and then if you've got a press and you've got something to show and you want to do a book, you find out where that author is, if he or she is still alive, you write a letter and say, hey, I can print books. Here's some of the stuff I've done. I like your work. I like such and such, and so on and so on. Have you got anything that I can print? Then take it from there. The answer is either yes or no. As my mother says, if people ask you too many questions, just tell them that you're visually trained, you really don't know the answers. I do that with my artist friends who are visually trained, and then I say I don't know

what the hell you're talking about. I'm a book maker, a printer. So both ways I escape getting nailed down somehow.

By being visually trained and not knowing anything about contemporary literature I had to learn by experimenting. I started early in the ballgame by printing a book of poems by Robert Creely, who turned me into the whole Black Mountain school, and they in turn turned me on to younger people, and it's been one referral after another. Through engaging in correspondence and conversation with people who really are bona fide writers I began knowing what's going on, on the scene right now. These people are able to tell me a lot of information that I don't know where else I would find it. Not that I can remember any of it, but it is very interesting at the time.

I must say we don't get many unsolicited manuscripts. But occasionally we do. There are some authors that send on a semi-annual basis, or more often. I don't like to have to reject manuscripts, but I do. There's a lot of junk being produced today, probably more junk than ever. In terms of my understanding of the manuscript, I feel I have to respond to it emotionally, I have to really feel there's something about this that moves me, that's exciting, and that I want to invest all the time and energy into producing it into a book. There are other kinds of manuscripts that come that I don't understand. I really can't, I don't understand them. They're horrible and they offend me. They make me angry, and my skin gets all bumpy and I get hot and I want to tear the stuff up. But the other stuff that excites me, I don't really think I could give a good dissertation on why this is terrific, or why am I doing this. It just seems to be a gut response.

Once the manuscript is in hand, then I think you have to give some thought to maybe what kind of a type face, what style of a type would be the most apropo. There are certain kinds of literature I don't think look proper in a sans serif type. There's other kinds of literature that would not look proper in an old fashioned kind of a type. So somehow again I think it's a way of intuition and feeling and having some understaanding for what it is you're going to print.

Usually what we do since we don't have the opportunity to actually choose the kind of a type face that would be apropo with a text, because we have what we have, and it's as simple as that. We begin setting with the kind of type that we have. There aren't very many--I think these will all be self explanatory. I thought, too, that if I can keep my brains from rattling too much more and hurry up then you may ask some questions about any of this stuff.

Essentially, my wife and I do the work, this is a partnership. I get very upset when people write an article about the Perishable Press, and then they talk about Walter Hamady this and Walter Hamady that and Walter Hamady ad infinitum. It's Walter and Mary Hamady, and we do it together, and even Laura helps us on occasion. We're not getting as much work done as we used to, but, you know, children are only two once, isn't that true? Soon they go to school. It's a treat and it's fun anyway.

Mary usually sets the text and I usually set the forward matter and title pages and colophon. And we usually do all that stuff in the stick, do it off the seat of our pants. Sometimes things are reset several times to make it fit. Depending on how many distrations we have, we may have to do a lot of corrections in the manuscript. We begin by first setting the text because the book begins with the text, and all the fun and games--the design and all that stuff--are later. Once the text is set we pull a simple proof on a large piece of paper, we check it over for spacing, for broken type, and for any incorrections that we can find against the manuscript. At that point we pull a nice clean proof, we send it to the author, and then the author makes the adjustment and corrections and returns it signed. Then it belongs to us, we know it's right, and we can do whatever we want from then on. He can't tell us what to do. I have returned and stopped a project in the middle, because the author was telling me how I ought to make the book. And I told him that I don't tell him how to write poems, that he shouldn't tell me how to make a book. If he gives me the manuscript it's because he trusts me, or has to. Out of the deal the author is going to receive a nice book that's going to be made with a lot more personal attention than most people can afford to give it. So therein, I think, lies one of the lures and the reasons why we have been able to get first edition, high quality material to publish. Once the text is ready, I look it over. This has to do with book design. I've always said that our books design themselves. People say, oh, that Perishable Press Limited is so incredible with their unorthodox design, their unorthodox typography. Well, the books design themselves. It's simple, it's all related to how big the press is, how large a sheet of paper may fit on the press, and how many lines the poem has, and so on. If it is a book of poems I always start with the longest poem and the fattest poem. The longest poem determines the page height, and the fattest poem determines its width. Except that some people write poems that would make a book that would be four feet tall, so then have to get involved an then start considering how to make it fit.

The next step is making a dummy or a blank, a series of blank pages, cutting the proofs up and see, how will they fit. It's done strictly on an empirical basis. This is an example of a wonderful title page because it's impossible to photograph and reproduce in the catalog. Once the dummy is made, then it's just all scaled up, and with simple arithmetic to figure out how large is the edition going to be--how many pieces of paper do you need, and so on. I won't bore you with the technicalities of that. Our editions usually are 125 copies or less. On occasion, if the book is very involved and if it's by a big gun author who is probably going to sell very well, or if there are a lot of people involved in the making of the book, such as another artist, an editor, I make extra copies, because all these books are made really among friends. There isn't any money exchanged between the artist and the author and publisher. Our payment always has just been simply 20% of the edition in kind, and we make similar arrangements for the illustrator. I suppose I really could talk about paper making, but that would take a couple of hours, or at least a good hour, and that's not what you're here for.

In the world today there is a great resurgence in hand made papers. Again, that's a very heartening, wonderful kind of feeling to think that

the world is getting more impersonal, it's getting much bigger, and yet there's a much more serious return to hand craftsmanship and stuff. There are mills that have been revived. The Fabriano Mill in Italy is back in business. J. Barcham Green is back in business under Barcham Green and they are selling more paper than ever. There's a mushrooming of paper making in the states that I'm very pleased and proud to say stemmed from Cranbrook. All of us that learned to make paper there have introduced it, and now our "disciples" are doing a lot of wonderful things with paper. Not just the sheets anymore, but as an expressive art form, in the utilization of a hither-to obscure material.

The illustration of the text comes next. I feel I'm in an interesting situation, that I have had some visual training although I haven't had any literary training. But I feel again that by gut response and inner eye response, I can read a manuscript and have some sense about it. and have some sense also about pictures, and what sense does a picture have in terms of a generic quality. Then I can be the one to marry the two and make them blend and make them fit. I don't know again, whether or not they're successful. It depends on your taste and on a lot of other stuff, but ultimately whether they're successful or not is irrelevant. It is a learning process, a personal learning process. Again, I'm absolved from too much critical judgment on your part.

As far as illustration going with text there are several ways to do it. One is to read through the text, no matter what it is, and make notations of real physical objects that are mentioned in the text. You do real visual research and accumulate a morgue of all kinds of visual things that you'll need and then create from that a drawing or a print or a picture. The other way of course is just simply reconstruct a scene that's being described in the literature. A fourth way, I suppose, is a blending of the two. I find the stuff that's already in existence and marry it with the existing literature. That way neither is subject to any interpretation. They either go together or they don't.

The actual printing of the editions has almost always taken place in a parlor. Now it occurs to me, it might have been smarter to show you slides of books first, and now that I'm telling you about the manufacture of them, show you the actual production. Well, you see I'm learning something. The best thing about being dumb, is you get to learn something new every day. Right? That's the truth. The printing has always been done in a parlor or just in a living room, or preferably a room with a view, so that you can watch the birds, you can watch the weather change, and you can take it easy. The other advantage of printing in the house, is you can stop all the time, you can go and have a snack, or you can have a glass of something, or maybe listen to the record player, and so on. The only time that I ever listen to music is when I'm on the press.

Another reason for limiting the edition to 125 or so is after 100 copies it becomes hard work. There's just no sense to it. Usually we print what's called "two up," meaning two pages at a time, so that we can control the impression and pay attention to each page as it comes off the press and the perfecting of the sheet, the lining up of the lines front and back.

Oftentimes, there is a technical problem involved when you try to print very small type in the same form at the same time as printing very large type. There are certain ways you can overcome that by "shimmying up" the big type so that the ink rollers will hit harder and therefore punch the paper a little harder. It doesn't look right on the back of the page, so it's kind of fun to print in the same color, first the very small type and then run it through the press again for the very large type and meet the inking pressure requirements for each one at a time. But to the untrained eye, people who are educated in impression and bookmaking, look at the book and say, this is impossible. You can't do this.

Here is a John Wilde drawing. Anecdotally, if that's all right, John Wilde kept a sketchbook for maybe 15 or 20 years. He did it after the second World War. I just looked through and there were many useable drawings. I lifted them from there, had plates made, and kept them on file. As manuscripts appeared I just simply married them together. It worked out fine.

After the sheets are printed, they're all folded down, folded by hand. And by the way, usually we fold the paper and then we open it with a knife much as you open a letter. We tend to prefer to fold and tear as opposed to sticking a handmade sheet of paper into the cutter and chopping away.

For most of the books we've made the paper for them. If we haven't made the paper, then the paper is handmade by either the Japanese or it's made by the English or by Italians. After the printing is completed, the pages have to be folded, assembled, collated, put into signatures, and then they go off for binding. We have done only pamphlet binding ourselves, and we send our books in multiple signature to what we consider to be the best craftsmen that are available to us. One has been Sandy Cockerell in England, Douglas Cockerell's son, who also marbles paper. Another bookbinder is George and Kathy Weick in New York City, they have bound several books. There's Elizabeth Knee in Chicago, who is now in partnership with Bill Anthony, so it's Knee and Anthony, and they do excellent bindings. It's unbelievable that each signature is open, put into a jig, and the holes for the sewing are punched with an awl, and they are hand sewn on tapes, and cased, (usually,) into half leather bindings with leather tips and so on.

These books are pretty fragile, and they don't hold up to much perusal. I mean public perusal, for I think, with careful perusal they will. For that reason, and also because they don't stay in print very long, I don't have very many books to show. That's the reason why we don't have a table sitting out in the hallway trying to sell you something. First of all our prices are outrageous, and I'm sure you don't want to buy any anyway. But there aren't many for sale.

When the books are all bound, the distribution is fairly simple--20% to the author, a certain number of copies to the artist--depending on how expensive the book was to produce. A few more if there's an editor involved, then a certain number of copies for ourselves. I've always taken a number

of copies and just wrapped them up and put them in mothballs. After seven or eight years of doing that I opened them up and sold complete runs, and that helped to get a down payment for our farm. So I did pay off to save them, and I'm doing it again now. There are some booksellers that do handle them on a standing order basis. There are a certain number of subscribers for private collectors and also some libraries. And one of the patrons is our library here, the Rare Book Room in the Memorial Library. There are a few of the Perishable Press books that are out on display for you to look at at your leisure at some point today, or whenever, and I think that they're also available to you on a public basis.

The only thing that I haven't said that I would like to is how the press got named, or maybe I should wait and see if you'll ask me that. The reason that I insist on including Limited on the end is not that we're incorporated; in fact, we certainly aren't. But to me to name the Perishable Press Limited reflects somehow the human condition--which is both perishable and also limited.

Selected Afterthoughts

This slide shows a book by Dianne Wakowski called The Wandering Tattler. The reason we were interested in it, is because we were interested in birds, and all these poems were in one way or another involved with birds.

This taken from some translations by Paul Blackburn of Guillem de Poitou, the title page is five colors. The shilling mark between Limited and Mount Horeb is another color, and the illustration is another color, and the title is another color. His eleven accent poems is another color.

This book had notes provided by the author. They are hysterical and delightful and wonderful so that it required a second little book which fits in a pocket in the back of the binding of the first. They're all press numberd and this is a four-color colophon. For the numbers, obviously, you have to break the form, take the tweezers and change the number, clean the numbers, take a proof to be sure that the impression's going to be proper, the spacing is all right, then print it in place. No one in their right mind will do that. And it's such a pleasure because no one will do that. Now this one was illustrated by my friend Colescott, and I didn't tell him what I was going to do. I don't tell anybody how to do anything. I'm not really very bossy. I'm very demure and quiet. He presents me with a drawing that was immense. The solution to the problem was to print it on a folded page and have a foldout title page. I think that's what's so fun is to fly by the seat of your pants. You have no idea what the book is going to look like when you get done. If it doesn't look right, well the hell with it. You can just reprint it, and not issue it. I'm working on a book that was just completed. I finished collating Sulpicia this morning. I can't tell you all the information about Sulpicia, but it's from the Latin, into contemporary American English. There are only six pieces. I decided I would number

the sections in Roman numerals and print the Latin in grey and the facing versions, the English, in black. That's where the emphasis is after all, to read right now what this living author says about these versions. Like a dope I was printing four pages up, and on this particular signature I was printing the title page, and I love to do the title pages and the colophons, because that's my fun and games. With author's text set, my duty has been done to the author, and now I can play. And I goofed. I did a Roman numeral four twice, so I had to reprint the whole signature, which wasted a lot of time.

This is a series called The Interminable Gabber-jabbs, and they're by Walter Hamady. They're footnoted poems, and you see the footnote has a footnote hunkering up there, and they're just blabberdy jabberdy labbeldy dumb books that I'm having a good time doing. They started really by reading Moby Dick, which was footnoted recently, and the footnotes were totally boring. I thought, the audacity of this person to go along on a nice fantastic manuscript and a good story and put his own boring ideas on top--it was horrible. So I thought, what the hell, why not footnote a poem. To explain, the poems were about fun and games with my neighbors and about bird feeders and bird watching and picking grape leaves and all that kind of silly stuff. I thought, well no one's ever going to understand this, so I'd better footnote them. One thing led to another. I take advantage of some of the terms of bookmaking, a half title page, or a bastard title, in other ventures.

Another fun thing about these gabber-jabs is they're all made out of scrap--all the scraps that are left over from everything else, that sit around the shop--I don't want to throw them away, I don't want to give them to my students, and so I just use them up. And they are fun. All these poems of mine, the writing that I do, it all comes spontaneously out of keeping a journal, just with daily entries and writing down the weather, what time I get up, who comes to pester me, what good mail we get, if any. I'm sure that all the events, whatever I can remember on the following morning over a cup of coffee. Once in a while something really nice happens to you, when little Laura says something that's funny. She wants to go on the alligator, meaning the elevator, and those of you who have children, you know all that stuff. Little kids are just magic and wonderful, and that usually sets you off, and one thing leads to another, and the next thing you know there's something rhyming, there's something that looks like a stanza, that maybe then provokes you to do something to supplement that. The next thing you know there's a few stanzas of some. . . maybe just a nice thought or fragment, that will lead into something else. What you see now is the output of 13 years sitting on the table, which kinds of blows my mind a little.

I told James Danky, this Rasputin character up here, that I would come and do this talk on one condition, that it would be acceptable if I did it in an anecdotal fashion, because that's the only possible way I can do it.

Let me try to describe the cost to make a book and the typical prices of these books. The most expensive book to date, a typical book, is of

Guillem de Poitou, that has the little book of notes in the back. We're asking $150 for it. And the reason that we are, is that it cost almost $5000 to bind it. You know, with what University salaries are here, and they're published, and they're not very much, and by the time you've dealt with the mortgage, the power and light, the telephone bill and gasoline, insurance premiums, and all that junk, etc. I'll be perfectly candid with you the reason we put a high price on something like this, this is the highest one, is to encourage libraries and private collectors to buy direct from us or put a standing order in. Because dealers are very devilish people, and obviously they're in it for the money, and they have to have a discount. So I figure, really, what do we have to make on this book, paying ourselves not even plumbers' wages. I was going to present you with a typical breakdown in terms of hours and costs for material, and then point out that we're not even making plumbers' wages, not even making half of a carpenter's wage. I try to figure on the basis of what we really have to have for the book, and then add 30%. A bookseller says, gee I want to buy a copy. What's your discount? I say, 30%. And if a private collector approaches me, you know, and this is a one to one basis, then I give them, you know, for the net, the net price. Another one is $60, the one that had the foldout title page. And again that was handbound and the binding should cost, for about 150 copies, $3500. Beautiful binding. My mom used to complain when she was a pediatrician she had a nurse, and the nurse took the profit right off the top. And my mom was doing all the work theoretically. Sometimes I give books away. In fact, that's what happens to a goodly part of the edition. Usually between 50 and 75 copies is all that we ever sell. The rest we give to friends, trade, just give away. But again, I think the objective is certainly not one of money.

There's a concern that if we're doing such a limited edition to such a private audience, that the literature probably will not spread. Well, that was another conscience wrestling match that I had, too. But it's perfectly resolved. Because all of the literature that we publish by known authors very soon, usually within a year, appears in a collected volume, a larger volume from a large publisher out of New York, so that everyone can read the stuff. The other half nelson on that one for me is that I figure, what the hell, I am a publisher by default. I mean, I giggle,when someone says, we're having a conference on Wisconsin publishers and you are a Wisconsin publisher. Maybe I'm the littlest one, I don't know. It occurred to me, this is not my job to publish per se, to get the information to people. My job is based on my own preferences and my own pleasures, and that is making books. I'm very, very happy when I'm setting type. I'm very very happy when I'm mucking around in every single step, because every single step is a challenge and it's fun.

The books are copyrighted. I probably shouldn't say this, but for all the books, there is not a deposit copy in the Library of Congress. However, the Library of Congress has a standing order with a bookseller in Texas and they buy the books and put them in the collections. That also is not such a huge concern. If I had the courage and I thought the world were a little more honest or a little smaller, why bother to copyright them? For me, that's a very serious question. Why should I copyright my own. And what

do I care? Are you going to reproduce them? That would be fine, go right ahead and reproduce them. I know how many hours it takes, and I know how hard it is to do, and if you want to do it, then, that's great, you're going to learn a lot from doing it. So if someone wants to pirate all these books and do facsimilies, it's going to be very flattering to me. It would probably help me a lot, and I would get a lot of publicity out of it, and a lot of people would say, hey, we've got a Perishable Press book, and then there might be a scandal, and so on. Then they'd come and say, we want to buy them straight from you. We want them from the horse's mouth, we want to pick them up, and have supper and a bottle of wine when we come. That would be fine. That would be agreeable.

In terms of pages the books are usually fairly small. I think the largest book in terms of pages that we did was about 77 pages, and it was three essays by Loren Eiseley. That took a long, long time to produce, and I didn't have enough type, and I won't bore you with all that. The smallest ones have been, instead of doing a broadside of a poem, I like the poem a lot, using an illustration in mind, I just make it into a pamphlet. Maybe that little book might have actually four physical pages or eight surface pages. I know there is an argument about that, and it's difficult for me when I'm making a prospectus to describe the book. I mean, do you say printed pages? Well, there might be 50 pages, and out of all of those, maybe 40 are printed. But the fact that one isn't printed, may be in the fabric of the text of the book, and belongs there for hesitation or pause or whatever, so what I've been saying is, I count up the number of pages, and I say, there's so many page surfaces, the hell with it if they're printed or not, I don't care.

Just about 100% of our books are poetry. There are very few essays, and short stories. The only reason that we don't do more short story and essay is, we just don't get it, we don't see it. No one sends it to us. It's hard to come by. Short story is maybe in a state of decline, maybe not. It's just hard to come by. If you know anyone who's writing any interesting poetry or any interesting essays or short stories, by all means submit them. If you're interested in any prospectuses or any followup on this, if you would write to us, on a postcard or a letter, and tell us that you are interested in the books, that you'd like to see a prospectus, and so on, you can just send it to the Perishable Press Limited, Mount Horeb, Wisconsin 53572 and it's the only Perishable Press in Mount Horeb. And they know where to find us.

ROBERT E. GARD, INTRODUCTION: James P. Danky

We've had an account of books and their creation, where we're talking about both the message and the medium. Changing the emphasis somewhat, although not implying a lack of quality, the books associated with our next speaker are more commercial in nature. The next speaker is Robert Gard, who has been intimately associated with Wisconsin books and authors for some thirty years. An author of over a dozen books about Wisconsin, Professor Gard is in the tradition of regional writers, such as Hamlin Garland, and August Derleth, who seek to detail the life and land of the place they live in. Since arriving in Wisconsin, Mr. Gard has been responsible for founding a number of organizations which have been central to the development of arts, including the book arts, in Wisconsin. They include the Wisconsin Idea Theatre (now the Wisconsin Theatre Association), the Wisconsin Regional Writers Association and the Rhinelander School of the Arts. Today, Robert Gard is speaking to us not only as one of the State's best known and most prolific authors, but as the founder of Wisconsin House publishers in 1968. As one of the most active chroniclers of life in the state, Wisconsin House has published the works of authors such as L. G. Sorden, August Derleth, and of course Mr. Gard himself. The subject matter is diverse as the biography of the 19th century builder of churches, Samuel Mazzuchelli, to Vince Lombardi. Other publications have covered the fields that are sometimes hard to describe such as folklore or more generally, the literature of Wisconsin. Today, Wisconsin House is a part of Straus Printing and Publishing here in Madison, and it has a bright future in front of it. -Professor Gard.

WISCONSIN HOUSE AND THE DEVELOPMENT OF A REGIONAL LITERATURE

Robert E. Gard

I feel very much at home with this group because everyone here is interested in publishing, and certainly has a sensitivity toward the problems involved with it. I enjoyed Walter's talk very much. He's a sensitive and brave man, and I don't know anybody who can demonstrate bravery more quickly or perhaps more significantly than one who is willing to engage in the very hazardous problem of becoming a publisher. I'd like to make it clear that publishing is not my business. I'm a University professor, a stimulator and encourager of the arts in the state. I really shouldn't be fooling around with publishing at all, and I'm no longer a dynamic or active element in it, but I learned something of the problems. I am particularly interested in publishing from a regional point of view. Over the years I have had this pumped into me in so many ways, from my earliest boyhood in Kansas, where I grew up on the Neosho River, and became very familiar with the folkish customs and folkish idiom of that part of the middle west. I was early given some idea by my father that an odyssey or a search in the life of every individual was indeed an essential part of his growth and development. He reminded me that he had walked off to Kansas when he was 17 years old wearing one boot and one shoe--a very poor boy--because he had heard that in the state of Kansas there were wonderful prairie grasses. There one could stand in the midst of grasses so high that they would sometimes come up above a person's head. He wanted to see that. He was a developer, a stimulator, as are most of our friends here. He wanted to get a plow into that prairie soil as soon as possible and become a part of what we know as the great folk or people's development of this country.

I was brought up in that kind of a tradition. When I was about 18 years old, in the early years of the Depression, my father said to me that all this great prairie had been destroyed by plowing, that there wasn't much of it left. He thought I had better go out and search across the country and see what kind of symbol I could find for me that was as important as the prairie grass were for him when he was my age. I felt I didn't particularly want to leave home at that time for I didn't have the adventuresome spirit in those days but I did accede to his wishes. I think that started my search and odyssey, which has led me into a distinct awareness that the regional spirit in America is probably our greatest stimulus of almost every kind of sensitivity that we have. I believe this spirit is finally going to be the determiner of our greatest American art. Odysseus was to be my favorite classical character, and I kept after this thing in a variety of theaters. I went to the University of Kansas with $30.00 in my pocket. The money was borrowed from our local banker who was not at all eager to let me have it, I assure you. I paid my fees for the first semester at the University of Kansas, which were $22.00. I was left with $8.00. Can you imagine the University fees being that little today? I guess not.

Out of that experience at the University I again had this heightened awareness that somehow one had to be part of a regional development in this country. I learned a lot there investigating Kansas history and Kansas folklore. Later I drifted on to Cornell University where I was exposed to some remarkable teachers and idealists who had this same vision that somehow America had to have an awareness of its regions.

I was fortunate in teaming up with a remarkable individual at the Rockefeller Foundation in New York who gave me some money, almost out of the blue it seemed to me at the time, to make a great trip across America. I was to try to sample the regional sensibilities and the regional feeling and to see where it was maybe that I'd like to go and put down roots and see how successfully this kind of thing might be developed. That individual was David H. Stevens who was director of the Humanities Division, a truly great man who is still living, at 94 years. Recently, I had the very great satisfaction of collecting, editing and publishing his reminiscences of the years at the Rockefeller Foundation between 1930 and 1950. Life is circular and these things somehow all do come back to you after a period of time and turmoil.

I came to Wisconsin in 1945, right after World War II. There wasn't much here in cultural stuff after the War. The University Press was in business. I got acquainted with Tom Webb, we became good friends but when I came here, I was really in the theatre business. I tried to find out what to do about the regional theatre arts, and this occupied me for a time. I could see that regional literature had to be a part of that, when I had come here on Rockefeller Foundation money to see just what it was that made Wisconsin a unique place in local history. The fame of the great library here, of course has spread world wide, and I knew about it. I knew something of Lyman Copeland Draper, who had collected this vast amount of American history source material. All of this was extremely intriguing to me. I met a dean of the College of Agriculture the first day I was in Madison, and we sat at his desk. He had a great painting behind his desk of Kansas wheat with a farmer standing in the middle of it, a painting that I could well understand. He said this is by John Stuart Curry. I brought him here to be a regional artist and to help all these rural people to find and interpret and appreciate their local scene. He said some day I would like to think that poetry in this State of Wisconsin can be as important as berrying is here. I thought that was pretty good kind of talk. That sort of thing has influenced me, and I've tried to immortalize these characters, and to some extent I think I have done it. I'd like to see Chris Christianson--he's dead, of course--but my goodness, what a towering monumental idealist for the kind of thing that I'm talking about.

Sometime in the early 1950s I wrote a book and Tom Webb published it. I see in one paragraph or two in that book that I said it's easy to point out that the frontier has left a hangover of the success complex to dull American interests in home grown literary and art products. The results of the drive of the frontier are easy to see. Observe the mess of tanks, stacks, furnaces and stinks that lie along Highway 12 or now the great thruway as it runs into Chicago from the east, or drive along the Mississippi as she curves south from Galena toward Davenport and

witness the factories on the shore and the barges in the river; or go across western Kansas in wheat harvest time, and see the combines with 20-foot platforms biting into the grain; see herds of purebread cattle and the infinite lacings of wires and derricks in Oklahoma; or go to the Leduc field in Alberta and watch a great oil development uncoil. These are easy to see, but what is not so easy to see or comprehend is the change that has come upon us in later years. It is a change so subtle that the farmer or the farmer's wife cannot tell you exactly how or when it came. All he or she knows, if they live in Wisconsin, is that if they wish to sit in the front yard and paint a picture, no one will think it unusual. Or if he or she wishes to write poetry, it is not necessary to keep it a secret any longer, because many of their neighbors are also doing it. The native artist has been accepted in many communities in North America and no accusation of non-virility is put upon a man for expressing himself in the arts and crafts. This has happened partly perhaps because we have paused from our frontier success story and have begun to look inward for creative things. That sort of sets out what I have tried to look and encourage here in a literary movement and in a more native indigenous publishing movement.

I had no business engaging in that publishing experiment at all. I had no money. Walter understands exactly what I am talking about. You shouldn't fool with it. If any of you have any inclination in that direction forget it. No, don't forget it, but wisely consider it. I guess that's all I'm trying to say.

Now before I go more deeply into that part of my little talk I want to say a few things that are perhaps more controversial and extravagant. I believe that now because of our recently reheightened regional awareness, publishing has to be related as tightly as possible to American places. Publication is ordinarily thought of as being related primarily to the material at hand, to the editing, to selling, to performing, and not much perhaps to regional tone. To me there is a lot more at stake; for one thing the sectional, has almost been obliterated in some instances through communications of all kind and through standardization. Standardizations has been imposed by custom, by media and by people themselves who have bit by bit lost a lot of their regional manners and regional prides. We are a nation seemingly devoted to sameness, to repetition, to an extent that our character as a people has almost been forgotten in the mass of printed popular material aimed for the most part at manners, behavior, aberration, abnormal traits of violence, absurdity or the so-called universals of character without too much of the variety, the color, the verve, the joy of regional communication that used to characterize some of our earlier writers and publishers and who had created for a time a sort of folk press in this country.

Now a bit of this is coming back, for we are taking a new look at ourselves and are finding some new pride in ourselves as an individual people. I have been impressed, for example, by the number of books which I have seen appearing in the State of Maine. Book after book interprets that state, where the heightened success of Down East magazine and Yankee

and other regional magazines is noteworthy. This is also true of the number of books in the last decade that have dealt with Wisconsin. There was a time not so long ago when it was considered provincial, amateur, unsophisticated, to mention the value of being regional. Unfortunately, a lot of this hang-up reflects the false value systems relating to our so-called great cultural centers notably New York. The vast individual success in a literary sense within the state still does not mean much, to many of our book reviewers. Our metropolitan papers, and some professors take a sort of blanket attitude that nothing is good unless it comes out of the New York publishing crucible.

I have fought this attitude particularly in the theatre. For 50 years I fought it as hard as I could, and only now do I discern a sort of crack in this fake view of American worthwhileness in the theater or perhaps in current dramatic literature--that a play has to be done first in New York or it isn't any good. No local boy or girl is said to have the stuff unless some writer in New York has given him or her the green light. This is hocum pure and simple, outdated, malicious, and damaging to the spirit of this nation. Frankly, I think New York is dying on the vine in many ways. I don't even go to New York any more than I can possibly avoid it. For years and years I went to New York regularly on many errands. Recently I've been working as hard as I can to involve the regions of America in new ways, to stimulate the talents of the region and to find publishing outlets for the talents of the region. This summer, for the first time, I've been able to focus attention on the playwriting talents of upper middle western authors, and to give them a professional chance with, now at last, the full approval of the stand-offish forces in the East. Our first contacts have shown that there is talent out here in this part of the country, possibly talent to burn, or to fail on, or to get rich with, or to realize now in our part of the country that we have vitality, imagination, our own ways, and out of this idea will come new strength for America and lead to some brave new ventures in American regional publishing.

I have some background for making observations now about a particular experiment in which I did engage with some pain. I represent, and I think that's why James asked me to come here today, a particular kind of thing very different from Walter's talk this morning, which was completely art oriented. Unfortunately, the commercial exploit that I'm about to describe was not basically art oriented but commercially oriented. Publishing, if it has to exist and make its way, is going to have to face some hard realities in publishing are financing, promoting, and selling those books. You just can't get away from this part and side of it. I wish one would but you can't. And with the costs of everything the way they are today, to bring out a book now I can't tell you in specific detail exactly how much this represents, but it is a large amount of money to launch a book on the trade scene in a full commercial fashion with all that goes with it.

I'm going to tell you just a little bit about Wisconsin House, Inc., which was formed in 1968 by me, Robert E. Gard, and a beloved character here in this state, named L. G. Sorden. Sorden was a

lumberjack in his early days and had absolutely no business being with me at all. He had no literary pretentions, but we were good friends. He was a folk character, and I told many stories about him: he also told many stories about himself. But he was a good friend, a loyal friend. If you go into publishing, which I don't think any of you who are not in it now, intend to do--try to get hooked up with some loyal friends and loyal supporters, because you are desperately going to need them.

Sorden and I had done one book together. I had heard sometime in the past that he had been collecting lumberjack words over a long period of time. I was interested in that as a folklorist, and I thought, well, maybe he and I ought to have something to do together. I asked him to help me on a book called Wisconsin Lore, which was a put-together for the first time of some of the folklore of this state. It was amazing to me that this had never been done. With all of the prestige and glory of our State Historical Society, one of the greatest in the country, if not the greatest, they had somehow passed over a lot of our romantic history here. So we produced a book called Wisconsin Lore. Which was published by a New York publisher. At that time I was publishing exclusively in New York and had been for a long time. It was first brought out by Duell, Sloan and Pierce; Charlie Duell and Charlie Pierce were two of the greatest guys that I ever met in a publishing sense, the most courageous and the most adventurous. They were willing to take a chance on America. If you look back through the old lists of books published under the imprint of Duell, Sloan and Pierce, you'll find some of the great American titles and some of the great American authors were first published by this small New York firm located, when I knew them, on East 30th Street, in an old brownstone house. They were making it and doing such a wonderful job. I was so fortunate to get connected with them. They brought out the first edition of Wisconsin Lore. Soon after that, they sold Duell, Sloan and Pierce to the Meredith group, which was one of the big publishing groups then in the United States. This book had a rather amazing success. I had written one other Wisconsin book before that which hadn't done very well. This book did extremely well, and I could not understand how this could possibly be that a regional book could have such a reception. I don't know how many printings it's gone through now, but it was right from the beginning a remarkably well received book.

Then we went on from that, and little by little, we collected the stuff in the second Wisconsin book, which I called The Romance of Wisconsin Place Names. Again, at that time, it was the first book that had attempted to bring together any of the lore of Wisconsin place names. There had been some counties studied, but this one was a statewide overall book, and as you can imagine it was far from complete. It was not done with much scholarly pretention, the way Fred Cassidy has been doing it since. We put together from sources largely in the Historical Society, and from helpers such as Helen Smith at Evansville, Wisconsin, who volunteered her services and worked pretty much full time on this thing and wrote to every town clerk in the State of Wisconsin to get together a remarkable body of material. I carried this mauscript to New York, not knowing what to do with it. I didn't think it would ever sell. It had a fairly limited reading appeal, and that would be wholly within the State of Wisconsin, Publishing costs being what

they were, I knew that many publishers were taking far less chances with local or regional books than they might have done a few years previously.

I took the manuscript to my friend Charlie Pierce who was one of the founders of Duell, Sloan and Pierce and at that time had just opened up the Abercrombie and Fitch Publishing development, printing rare and of print books largely on sporting subjects. He was doing that at the time, and I knew he couldn't publish this book under that imprint. But he told me that we probably, or I probably should try to find a New York publisher who would be interested in going into partnership with us out here in Wisconsin. He said, you are on the spot there and can reach interested people in a way that a New York firm never could. You are well known in Wisconsin and by this time you should be able to capitalize on your reputation. He added, you have published more than 25 books with New York publishers, and probably the biggest royalty percentage you have ever received was about 10%. That's absolutely true. As a publisher yourself, you should be able to do better than that. Well, that was kind of fatal talk, for me.

On his recommendation I went to see a remarkable New York publisher, one of the eccentric characters in publishing in New York, named David Way. I don't know whether any of you knew him or not. He was the publisher of October House, and published very fine quality books. So I went to see him. He was down on 13th Street somewhere in an awful ramshackle building. I was almost afraid to go up in there. We discussed the possibilities of this Romance of Wisconsin Place Names. It seemed to me very unusual to be discussing this with a character like David Way, and I couldn't imagine that he'd have any interest in it at all. But he did. And we immediately began to talk about an agreement for a unique kind of partnership with Wisconsin rights belonging to Gard and Sorden and a projected new firm called Wisconsin House, and national rights belonging to October House, New York. Sorden and I were sure that in the first year or so of the new venture we would not be able to collect any royalty at all on the book. We were aware that promotion costs were expensive and the costs of distribution high. We soon learned about the discounts required by booksellers, and the costs of mailing and packaging. We were dedicated to the idea of publishing books about Wisconsin for a popular market not served by the scholarly and academic book publishers such as the University of Wisconsin Press and the State Historical Society of Wisconsin Press. They were also aware that they might be accused of vanity publishing, since in a way they were sponsoring some of their own work. I did a lot of research on this subject. It was very important to me as an author not to be tainted by this kind of a brush. I investigated what had happened to Mark Twain when he sat out to publish his own books, and other courageous authors who have engaged in publication usually to their sorrow, and I didn't have any illusions whatever about what might be involved. We had a good property, however, and since we were willing to leave any royalty and expense money in the new firm, we would surely be better to start off with something that we had confidence in and thought had a chance of making it.

October House, through David Way, published the book in November of 1968, more than 2 months overdue. If you knew David Way, you'd know why it was overdue. Sorden and I were beside ourselves, since we'd planned a sales campaign. You have to understand that this was all work after hours with me. Sorden was retired, and he was doing a lot of it. Suddenly we found ourselves facing the Christmas trade of 1968 with only 2 months to merchandise an expensive book. It was a $10.00 book, and at that time a $10.00 book was an expensive book and sold pretty darn hard. I didn't know then how much of the book sales in this country take place between October or November and December 25. Now I have learned all about that.

The book did surprisingly well, well enough so that the partners were able to face 1969 with only a modest deficit. And what had happened was, I have a strong affinity for a community in this state called Spring Green. It was Frank Lloyd Wright's home town. I won't go into why I like it. But we had friends out there, and they agreed to open our promotional and sales office in Spring Green. It was the best thing that ever could have been done, because these people had a knowledge about how invoices have to be kept, how to satisfy the IRS, sales taxes, and everything else that goes into publishing.

After a little flurry of anxiety, we could see that that book was going to make it. We sold most of the printing, and we got 3000 copies from David Way in New York. We sold those copies in less than two months, mostly in mail order, and most of them at the full price of $10.00 a piece. We had plenty of money to pay all our debts. If we had stopped right there, I think we would have been okay, we might have even had a little bit of money to take home. But we didn't stop there. That wasn't our intention. Our intention was to establish a regional publishing trades book house on a commercial basis.

At that time I was working on a new book about Wisconsin. It was based on conversations collected largely by tape recorder from many localities in the state. It might with luck be gotten ready for late summer printing. Once a decision had been taken to publish through Wisconsin House, I speeded up the work on this book. Consultation with many knowledgeable persons, including book sellers, publishers, and other authors--I can't tell you how much friendship was accorded to me by August Derleth. August was a difficult man in many ways. I got along fine with him. He and I had a fine, close and friendly working relationship. He said call this book, <u>This Is Wisconsin</u>. He also recommended that it have some fine photographs in it, and estimated what the book ought to cost. I was very touched, because August became very sick just about that time. He lay in the University Hospital for months, with what was seemingly a fatal illness caused by an operation, and I can remember the pleasure I had when I fianlly took a bound copy of <u>This Is Wisconsin</u> over to his hospital bed, and he opened his eyes and raised up a little, and he said, Bob, he said, that's going to be a fine book.

The book really did well. I was surprised again at the immediate reception. The book now has gone through seven or eight printings. It has been one of the very popular books on the state, and it was a book

which enabled Wisconsin House really to get its feet down and to convince us that somehow the publishing house might persevere and become a kind of very modest state trade book institution.

I did find out that this state was hungry for indigenous books, informally written, presenting the feeling and lore of Wisconsin in an attractive way, highlighting the present and the past, and bringing forward many of the living personalities. And I can assure you, from my travels in Wisconsin, that there are many, many notable personalities in this state who are not in the newspapers or the publicity columns and will never be known, but who are absolutely the grain of a great native literature here, if we can just find them and preserve what they have to say.

I had quite a bit of success with a book called A Woman of No Importance. Again, I didn't think it would do very well, because it was about one of these women who had no obituary when she died, who had birthed twelve children or so, or her prototypes had birthed that many, had gone through a lifetime of extremely hard work, and yet was able to perform heroic and wonderful deeds and to become an institution in her community.

That's the kind of character and I guess the kind of subjects that have interested me, because they have been so little treated, and I don't know where we're going with this whole kind of thing. I'm no longer connected with Wisconsin House, however. We sold the firm to a group connected with the Straus Printing Company. This is a very large printer here in Madison. We saw that we could never cope with all of the commercial problems attached to this kind of thing. So I've been out of it now for some time. But I'll never be out of it in the kind of excellent experience that I had with that heroic episode. Wisconsin House is now well established, and one of its books just this past winter won the Chicago Book Clinic Award for one of the best produced books in the United States. This is all very satisfying to me. The success that Wisconsin House had with a seemingly insignificant book, a compilation of writings by citizens, all over 65 years old, and one of them 97, called We Were Children Then, has just amazed me. The book has gone through four printings, and is still selling about as strong as it did when it appeared in late November. I don't know how you gauge or what you use as measuring sticks for this kind of thing. All I can say is that regional publishing is my hope for the future of publishing in America.

As Walter said, most of the New York firms are parts of conglomerates, an author gets lost in them. You don't know where to go. You pick up the telephone and you can't get an answer anymore out of New York. However with a local publisher you can always go down there and get that editor. Incidentally the editor of Wisconsin House is also a satisfaction to me, because I trained him. Mark Lefebvre was one of the talented students who started working for me just basis to learn the publishing business, and now is the full-time editor of Wisconsin House, and doing well. He's down in Chicago today, at the Chicago Book Clinic Workshop, and that's the reason he isn't here, telling you about some of these exploits himself.

I could tell you many anecdotes, but I will quit, because I know you have a lot to do here. I hope that you will take some cue from what I have said and consider the great possibilities of American life at the regional level. That's where the game is going. Thank you.

RON BOTTRELL, INTRODUCTION: James P. Danky

From the Perishable Press we heard about editions of 100 to 150 copies. Walter Hamady also showed us a photograph of thirteen years of work on one table top. When we discussed Wisconsin House we talked about thousands of books in an edition, perhaps 4, 5, or 10,000 copies. With our next speaker we are going to hear about a press that very frequently publishes a million copies of an item. Western Publishing in Racine, Wisconsin, one of the largest publishers in the world, has sent as its representative Ron Bottrell. Ron has been the manager of corporate relations at Western for the last two years and was formerly the manager of public relations for World Book Encyclopedia. It gives me a great deal of personal pleasure to have Ron here today talking about Western because for the last year and a half and for a long time in the future, I have been engaged in doing research for a history of Western Publishing. Western is not only the largest publisher in the state, it is also listed in Fortune's Top 500 Corporations. But beyond the mammoth nature of the firm Western has also had a phenomenal impact on American culture. Those of you who are older than I will remember Big Little Books or if you're my age you can remember Walt Disney's Comics and Stories. Those sorts of things which we have often read and passed by...perhaps they have really had an impact on us that we haven't thought about. All of these items come from one source. The story of Western is one of the most amazing in Wisconsin business and publishing history. -Ron

WESTERN PUBLISHING COMPANY, INC.

Ron Bottrell

Good morning. As Jim noted in his introduction, my job at Western Publishing is manager of corporate communications. In this job, I am more accustomed to writing speeches than giving them. But this is one public speaking engagement that I'm excited about accepting myself, rather than providing an assist to someone else in our organization.

I'm pleased to be here today for three reasons: One, it gives me an opportunity to do something that we should definitely be doing more often, that is, familiarizing outside groups with our company. Secondly, you're an important audience and it's good customer relations. Some of you librarians have undoubtedly purchased our products for your library, and I would venture that everyone in this room has bought our products for home use. The third reason and most important to me, personally, is that talking about Western Publishing is fun, because so many of our products are fun. It's always great to see that glint of recognition in people's eyes and see a smile on their face when they nostalgically recall their experiences with Little Golden Books, or Big Little Books, or Whitman Jigsaw Puzzles, or Magic Slates, or any of the other familiar Western products.

It's not exactly the same expression as recalling your first love, but close. For several generations, Western's products have been a vehicle for bringing together friends, brothers, and sisters, moms, dads, grandparents and kids. They have provided happy memories. And those of us with small children are reliving those memories today in our parental role. In many cases, we're reading the same books and playing the same kinds of games we did as kids, and loving it. Most people are familiar with our products; our trade names Whitman and Golden are, quite literally, household words. But few people living outside our plant cities have any conception of who or what Western Publishing is. So, it is my pleasure this morning to enlighten you as to the history of Western, give you an idea of our size and diversity, and in particular, focus on the area that I know is of primary interest to you--our book publishing division.

Most large corporations have had humble beginnings, and Western is certainly no exception. The company got its start back in 1907 when E. H. Wadewitz bought the West Side Printing Company in Racine and, with four employees, went into business as a commercial printer. In the beginning, the company was truly a modest one. It was located in a dingy little shop in the basement of a hat store. Its equipment consisted of some fonts of type, a manual cutting machine and a couple of battered old presses. The equipment was in poor repair, the quarters were cramped and the volume of orders was far from adequate. Total sales during the first year, amounted to the modest sum of $5,000. In spite of the dark days and financial struggles the operation suffered during these first years, the little printing company slowly grew. By 1910, annual sales had topped $19,000.

In that same year, the company's name was changed to Western Printing and Lithographing Company, a name it would be known by for the next 50 years.

Through vigorous selling, by 1914, annual sales had cracked the $100,000 mark. Then, in 1916, an incredible thing happened--something which would alter the course of the company. Western had been printing books for the Hamming-Whitman Publishing Company, a Chicago-based publisher of children's books. When that firm was forced to default on its bills, Western had on its hands many thousands of completed books, for which it could never hope to collect from its customer.

It could have been a shattering blow to the young printing company, but E. H. Wadewitz figured that if one man could sell books, so could another. Even though he was not familiar at that time with the buyers and channels of distribution of books for the retail trade, he soon found out, and through a lot of hard work, he sold all the books and recovered the money that Western had invested in their production. That gave him an idea. There was a market for children's books. Books were produced on printing and binding equipment. Western had the equipment and, by now, some of the experience, on the basis of the work produced for Hamming-Whitman. So, as the chief creditor, Western acquired all the assets of Hamming-Whitman and propelled itself into the publishing business.

The year 1925 was another important milestone. That was the year that the company made its entry into the playing card field. It was also the year that saw sales finally approach $1 million. The company's early decision to specialize in quality, inexpensive products was to pay off in the depression years that followed. During that era, the demand for jigsaw puzzles produced by Western skyrocketed and the company soon became a major producer of that popular product. The 30's were, in fact, a boom period for Western. In 1932, the company issued the first Big Little Books. Remember them? They were 3 inches by 4 inches and about one inch think. They had cartoons on the odd pages and text on the even pages. And, in some of them, you could riffle the corners of the pages to make your own home movies.

Most of the comic strip characters of that time became subjects of Big Little Books--Flash Gordon, Little Orphan Annie, Blondie, Popeye, Dick Tracy, Mickey Mouse, The Green Hornet and many, many more. Some 538 Big Little Books were issued between 1932 and 1949. At their peak, they sold more than one million copies a month. They cost a dime and were within the financial reach of everyone. They had a charm about them which had something to do with their cardboard covers in full color and their pulp paper pages. They were designed for kids, and kids went for them. Like certain other forms of juvenile literature, Big Little Books are the subject of a nostalgia boom. There are Big Little Book collectors and some of the rarest books are real prizes--selling for $50 or more. About 10 years ago, the University of Minnesota Library bought a complete set of Big Little Books for $3,200 or about $6 per copy. People at Western were astonished that a university would be interested in acquiring the books since, at the time they were published, teachers objected to them, saying they weren't fit reading for children.

The demise of the Big Little Books following World War II can be blamed on the growing popularity of comic books and the rising costs which made it impossible to produce them at a 10¢ retail price. Western re-issues a few Big Little Books each year for nostalgia buffs, and for those of us who were too young to enjoy them during their heyday.

The "Thirties" also marked the beginning of a long-running mutually happy relationship between Western and Walt Disney Productions. In 1932, Western entered into its first legal agreement with Disney for the exclusive book rights to all Disney features and characters. Forty-five years later, we are still one of Disney's largest licensees. In the past five years alone, Western has introduced approximately 800 new Disney products, including picture and story books, and activity products such as coloring books, and punch outs. Over 60 million Disney items were distributed by Western last year, and royalties to Disney exceeded one million dollars. Walt Disney and E. H. Wadewitz remained good friends as well as business associates over the years. In 1952, Mr. Wadewitz was elected to the Board of Directors of Walt Disney Productions. It was about this time that Disney was attempting to get financial backing for his long-held dream of a family oriented amusement park that would combine history, fantasy, and science. When he proposed this scheme for what would become Disneyland, the bankers thought he was crazy, of course. But E. H. Wadewitz had faith in Walt Disney and agreed to Western being a partner in Disneyland, along with ABC-TV, which was interested in getting the rights to a Disney show on their network--a show that eventually became the Mickey Mouse Club. The success of Disneyland, is of course, a legend.

In 1934, Western began to branch out. The company needed a facility on the East Coast and selected a site in Poughkeepsie, New York. The building was formerly used as a Fiat Plant and Western developed the property as a complete and modern graphic arts facility. It is here, in fact, that the top of the line Golden Press books are printed.

Since then, other plants have been established. In 1945, Western bought the Wolff Printing Company in St. Louis. Another plant was acquired in Cambridge, Maryland, and in 1957, the company expanded into the rotogravure printing business with the acquisition of Kable Printing Company in Mount Morris, Illinois. This company prints magazines, catalogs and other publication-type work. Another domestic production facility is the Data Page Service Center in O'Fallon, Missouri near St. Louis. This is a computerized typesetting facility which services all our printing plants. In 1959, the company went international with the purchase of Futton Copp Ltd. of Toronto. Today, the firm is known as Whitman Golden Limited, and is engaged in sale and distribution of Western products throughout Canada and is located in Cambridge, Ontario.

In 1961, the company established its first overseas subsidiary by acquiring Les Éditions Des Deux D'Or in Paris, France. Western also bought a 49% interest in Golden Press Proprietary, Ltd., one of the largest publishers and distributors of books in Australia in 1973. In addition to the manufacturing facilities, the company has distribution centers and warehouses

in Fayetteville, North Carolina, Sparks, Nevada; Wayne, New Jersey, and a new facility now under construction in Coffeyville, Kansas. At present, we now have some 4,500 employees worldwide, of which about 1,600 are located in Racine.

I should mention that in 1960, our company officially changed its name from Western Printing and Lithographing Company to Western Publishing Company. Traditions die hard, however. A good many people who have lived in our plant cities all their lives still refer to the company as Western Printing. The name change coincided with the offering of a certain portion of its common stock to the public. As Jerry Slade, our chairman and president, tells security analysts in his presentations, we've outgrown the publishing name, too. Western is much more than a printer and publisher. In 1968, the company acquired Skil-Craft Corporation, a Chicago-based manufacturer of science sets, children's tool sets and a leader in the craft market. The firm now operates as a division of Western and has a product line which includes chemistry sets, microscopes, biology and geology labs, weather forcasters, and a wide assortment of Handy Andy Tool Sets and craft products, including candles, rugs, macrame, ceramics and pottery making. Another area that has been growing each year is our direct marketing operation. The bulk of our sales in this area relates to the Betty Crocker Recipe Cards program. Under a subscription plan, recipes are sent out on a monthly basis and this venture has been a highly successful one. Over 7 million customers now own the recipe cards. In addition to recipe cards, the company is now selling by direct mail glassware, flatware, slow cookers, luggage and a lot of other products totally unrelated to publishing.

The most recent Western venture is a newly formed subsidiary called Leisure Home Parties, Inc. What this subsidiary does is merchandize a wide variety of our own products and other manufacturers' products using a party plan method of selling. It's the same principle as Tupperware. The theory is that if women are willing to buy food storage containers and cooking utensils at a party, there ought to be a market for "fun" products like books, toys, games and crafts sold under the same conditions. To date, approximately 15,000 parties have been held and it looks as if this is going to be a growth area for Western. So, if you haven't been invited to a Leisure Home Party yet, you probably will be before too long.

That's pretty much an overview of our total company operations. Last year, we enjoyed our highest sales in the company's history--over $237 million dollars. But let's break that down so that you can get a better understanding of the the size of our publishing operations. Of the $237 million, 71% or $167 million was in the consumer product division. The balance represented our commercial printing sales. Now, out of that $167 million, only 26%, or $62 million, came from the sale of books. Over 44% of Western's sales can be attributed to games, and activity products such as coloring books, sticker books, dot-to-dots, jigsaw puzzles, magic slates or other products.

Still, with book sales of $62 million, we rank as a giant in the publishing industry. We are, in fact, the largest creator, producer and publisher of children's books in the United States; over 75% of our book

products are for children under the age of 14. Suprisingly though, over 50% of the dollar volume from book sales comes from the 25% of our publishing which is directed to the adult market. All of our adult publishing is in the non-fiction area--informational books such as cookbooks, nature guides and books on hobbies and crafts.

When I was contacted about giving this presentation, I asked Jim Danky to provide a list of questions of the type of information you would like to know about our company. One of the questions at the top of his list was: what distinguishes Western from other publishers and particularly from our competitors? Well, perhaps the most distinguishing characteristic is that we are one of very few publishers that manufactures the products it creates. Another feature is that unlike most publishers, we do not sell books on consignment. In other words, if you own a bookstore and you order 50 copies of a book, but sell only 25, you may not return the unsold 25 copies to Western. With other publishers, you probably could. I was told recently that half of the books published in the U. S. each year end up being destroyed. One half! Just think of the waste of money and resources! The only exception to this policy within Western is loose comics. Most of our comics are now sold in non-returnable plastic bags, however. What this means is that Western must have a more highly planned publishing company that assures its products will be purchased. It means that the 200 salespeople who sell our products must know their line well and be able to determine accurately just how well a given product will sell in customers' stores.

Another statistic that you might be interested in is the fact that only 7% of Western's sales go through book wholesalers or retail book stores. The vast majority of Western's volume is sold through mass merchandisers such as Sears, Penney's. K-Marts, etc. As to who our competitors are, it depends on what type of books you're talking about. Our line is so broad that no one publishing company competes with us across the board.

I talked about the success of the Big Little Books. But unquestionably, the most successful product the company has ever had and the one it is best known for is Little Golden Book series. A historical note, here. At the time the first Little Golden Books were published in 1942, Western was the creative and production source for the juvenile book division of Simon & Schuster. A special subsidiary was set up called Artists and Writers Guild, Inc. to carry out the planning, preparation and production of Little Golden Books. The man who headed that subsidiary and the man who is credited with coming up with the concept for Little Golden Books was Albert Rice Leventhal. In 1957, Western bought out Simon & Schusters' interests and became sole owners of the series. Originally, there were six Little Golden Books. The original six books are still in print and you will recognize four names; The Poky Little Puppy, Saggy Baggy Elephant, Shy Little Kitten, and Tawny Scrawny Lion. Over 25 million Little Golden Books are sold annually. Some of the original books have sold as many as 1.5 million copies in a single year.

We are now selling books to mothers and fathers who remember them from when they were kids. I'm a good example of a second generation Little Golden Books customer. I've got a 6-year-old son and a 3-year-old daughter

and I get a kick out of reading them some of my favorite Little Golden Books. My all-time favorite is the Lively Little Rabbit. For a lot of kids raised in the late 1940's and 1950's, Little Golden Books were their introduction to reading. Over the years, some of the top children's illustrators have worked on Little Golden Books. One illustrator who went on to become a publishing legend is Richard Scarry, who until two years ago was under contract to Western. Now, unfortunately, he is with Random House. His books have sold over 25 million copies in the U. S. alone. His Best Word Book Ever has sold over one million copies and has been printed in 22 languages.

You might wonder what a minimum press run would be. Well, we don't publish a children's book unless it has an annual volume of at least 25,000. Our publishing staff of 170 people is divided among three locations--Racine, New York and Los Angeles. Of these, 115 are situated in Racine in what is known as the Creative Center, a three-story building which formerly was used as a dormitory by the College of Racine. Our sales organization is housed in another former College of Racine building, which ironically was originally named Wadewitz Hall after E. H. Wadewitz, the founder of Western.

For those students who are in the audience, you might be interested in knowing what Western looks for in the people it hires for the creative jobs. Well, on the editorial side, we look for people with literary backgrounds as opposed to journalistic backgrounds. The feeling is that an individual, if he or she has good language arts skills, can be trained to be an editor. As far as art and design is concerned, it's a bit more general. Primarily, we look for a good basic education in the principles of layout and design. One misconception some people have is that we have our own staff of writers and artists who create all the books we publish. Not so. We work with about 500 artists and authors around the world. We know who the best person is for a given book and we commission the author and then the artist to create the book.

If you're an aspiring children's author, don't count on selling a manuscript to Western. Each year, we review about 2,200 manuscripts and the percentage of acceptance is miniscule. In almost all cases, it is our product managers and editors who decide what the subject matter will be for a book. You librarians will be interested to know that Western has a library in our Creative Center, and at least one copy of every book the company has published is housed there. I'm not sure of the number of books that represents, but I am told we have 3 1/2 miles of shelving. We have an active school-library marketing department of course, and we often interview librarians to find out what children are reading. Some librarians and teachers have criticized Little Golden Books and other Western books over the years as being more of a sales venture than a literary venture. Well, it is true that the company is not interested in critical reviews or awards. It truly is a marketing oriented company, and the goal is to get the most books into the most homes. But I would dispute the claim concerning literary value. Depending upon the age of the child, Mickey Mouse can be an educational experience too. A couple of years ago, Mary Jane Anderson, executive secretary of the Children's Services Division

of the American Library Association was asked her opinion of Little Golden Books. "One of the things Western achieved with its system of marketing," she said, "was to get its books into grocery stores. And that market got them into the home. The company also made the books inexpensive enough that they would be bought by parents who wouldn't think, then, of paying $1.50 or $2.50 for a book. It was a marvelous beginning for getting good books into the home," she said.

Get the most books into the most homes. . . that's been a pretty effective operating philosophy for the last 60 years. And a profitable way to do business, I might add. So the next time you pick up a Whitman or Golden Press product and see the words "Western Publishing Company, Racine, Wisconsin" on the title page, I hope you will have a clearer understanding of the company that made the product. Thank you very much.

SELECTED AFTERTHOUGHTS

There was a great controversy a couple of years ago about the fact that Western was still publishing Little Black Sambo. It created a great flap, and in light of that criticism and others, we have updated our lines in keeping with what is happening today. Richard Scarry, who is no longer under contract to Western, had published about 80 books prior to going to Random House, and Western still publishes all of the books that he created up to that time. Scarry is criticized as being a sexist by some. He laughs about it and can afford to. But even Scarry has, with some of his most recent books, tried to cast the animal characters in non-sexist roles. So we are updating the books with current thinking.

Western feels some larger obligations but we do not take our products too seriously. They are not intended to be educational as a total end. They are meant for kids to have fun with. They're fun to look at, they're fun to sit down and read with a parent: maybe develop a beginning appreciation for books. I think fun, primarily, is the goal.

We do not publish text books. We have an educational products division which is part of our commercial sales group. We do print some products for other publishers, but we do not publish or market them ourselves.

The most concrete example of the fact that we have shrunk, in one respect, is that we have fewer employees now than we did five years ago. Maybe its partially due to the recession, but we had over 5,000 employees a few years ago and now we're down to 4,500. Productivity has increased among those 4,500 employees. But in terms of the Company itself, consciously trying to become smaller, I don't think so. I think growth is considered healthly and we will continue to diversify and become larger.

In terms of printing technology, some of the more modern graphic arts equipment has made it less necessary to have a large number of people manning a press. One person with a control panel and a lot of flashing

lights can make a giant press operate, whereas it took several men to do the same operation manually a few years ago. There has been a technological shrinkage of manpower needs. I believe also that the philosophy of our management, to operate on a lean basis so we can be competitive, has reduced our payrole. Our margin of profit on an item varies, but roughly 30% is a good figure. But out of that 232 million gross last year we ended up with about 10 million profit, or about 5%.

We were much affected by the recession largely because of the way our products are marketed. A lot of the big chain stores that buy our products simply were not re-stocking their inventories during the recession. Even though they may have been completely out of Western products, they were not re-ordering. They were just selling whatever they had on hand, to deplete their inventories. It wasn't the fact that the demand had failed; it was just that because of the recession they were not buying, and consequently we felt the pinch as well. But I would say we were most affected in the trade book field, expecially the higher priced books. People have been buying fewer expensive books the last couple of years, but signs are that things are getting back to normal.

With the exception of the stars, who receive royalties, most people write for Western on a contractual basis.

INTRODUCTION -- AFTERNOON SESSION

James P. Danky

In addition to the speeches that we were hearing today, the published proceedings will also contain a directory of Wisconsin book publishers. We have created this by doing several mailings of questionnaires to as many Wisconsin book publishers as we could hear about. Those of you who are publishers in the audience, if you have not received a copy of the questionnaire, please ask me about it or drop me a line here at the Society. While I think there will be enduring value in the speeches, there will be some immediate benefit from the directory for publishers so they can contact other publishers and for librarians so that they can more easily obtain the product of various Wisconsin presses. The exhibits that are on display at the Library School, the second floor of the Memorial Library, and in our library reading room, will all be open today.

HOWARD W. MEAD, INTRODUCTION: James P. Danky

The name of our next speaker, Howard Mead, will be familiar to any of you who are amongst the thousands of readers of Wisconsin Trails magazine. From his familiar post inside the front cover, Mr. Mead offers us his insightful and very frequently humorous commentary on life in Wisconsin. In the nearly 20 years since the Meads acquired Wisconsin Trails, they have made it the best known magazine in the state. In recent years, Wisconsin Trails has become a book publisher too. This is a natural development, given the kind of material that has appeared in the magazine. From Portrait of the Past, the two-volume photographic history of Wisconsin issued several years ago, to some of their series such as the Easy Going books: a wide variety of items have been published by Wisconsin Trails, whose book division is now known as Tamarack Press. The books issued by Tamarack Press reflect the company's interest in the natural beauty of Wisconsin and the many ways it can be enjoyed, such as the canoeing guides, the bicycling guides. In addition, Mr. Mead is no stranger to this building, as he is the immediate past president of the State Historical Society of Wisconsin. -Mr. Mead.

WISCONSIN TRAILS/TAMARACK PRESS

Howard W. Mead

Thank you very much. I wish I felt as professional as Mr. Danky has made me sound. I think of myself as a strange breed of cat who started down the path of trying to be a writer, discovered that I didn't have it, bought a bankrupt magazine, and lucked out just a bit. Our magazine has been going for almost 20 years. We really prefer to say it's a little bit more than 15, though it's actually 17. Frankly, for economic reasons, I went into book publishing, and I have sort of a bemused curiosity about the whole thing. Sometimes I wonder where I am and how I got there, but I am always searching, always looking around, always trying to find a way to exist and to do more interesting things, and perhaps to achieve a little economic success at the same time. Although I have been on the Board of Curators of the Historical Society for some years, I'm not a historian. Yet somehow it seems to me that it would be easiest to enter in this discussion of Wisconsin Trails/Tamarack Press by telling you what's happened to us in chronological order, and then we'll see if we can't sort things out from there.

We deal in the printed word and photographs. It is not always the most comfortable thing for an editor or a writer or a publisher to do, what I'm doing today, that is to stand up and speak. We've had a lot of disasters in our publishing life, and I must confess we've had equally as many in our speaking life. But none quite so bad as the first one. About 15, 16 years ago we were invited to Fond du Lac, my wife Nancy and me, to talk to the annual meeting of the Fond du Lac Historical Society. We were taken aback that anybody would want us to come and talk to them. We didn't really think we had anything to say, but we were looking for subscribers. We thought that we would meet in someone's house with a dozen or so compatible people and talk about Wisconsin and our magazine. Imagine our surprise when we arrived in Fond du Lac and discovered that the annual meeting was in a huge gymnasium and there were ranks of tables, and we were up there at the head table. I could see Nancy pale, I could feel myself quake, and she said, we'll each speak half. I said fine. So she stood up and said everything that I had planned to say. Nancy was bad, but I was absolutely ghastly. We didn't really realize how bad we were, because we were relieved that the thing was done. But walking out behind two elderly ladies--one had a cane and was going along, mumbling to herself, and she said, well, I hope that next year they get one good one. But that disaster aside, it is enjoyable to talk about what we do. We like doing it, we like Wisconsin, we like writing. We have heard that it takes a bit of madness and a bit of magic to make any magazine, each number must be different from every other, yet somehow they must be similar. Each edition necessarily flawed, yet charged with as much hope as though it were a newborn babe. Our magazine doesn't carry any advertising, and we're thankful to be around at this point. We're a little bit of an oddity in the publishing world. Either you have advertising, or great numbers of subscriptions, or you don't exist. Well, of

course, this is part and parcel with our problem, how to exist? Back in the early days, and it's still very easy to remember those days, we did layouts on an old pingpong table in our basement and we kept our thousand or so subscribers in shoeboxes. Growing large in those days meant buying another pair of shoes. My now 16-year-old daughter Jennifer was in her playpen between Nancy's desk and my desk, and she would sort of bounce from one side to the other. She never knew her street address. She always lived at Wisconsin Tales and Trails.

One summer, we were in a basement, and our house was down in gulley. We'd get these torrential rains, and the water would come pouring down, hill after hill. It was like rice terraces. The water would collect at the foot of our house, and it would come pouring in. We had a damp basement and we often thought we'd be better off in the bleu cheese business. But we persisted. We were optimistic then, and I'm optimistic now. Nany was an artist, and we felt this was a necessary ingredient; the fact that she was mostly a potter didn't seem to worry us too much. We also needed a writer, and I was that. Of course--my bushel basket full of unpublished short stories, my poems that I was afraid to show anybody, even my mother, and my three unpublished novels were not exactly high qualifications. We bought the magazine, from Leroy Gore, who was so involved with the "Joe Must Go Club," and who passed away recently. He had run it for a year, then we took it over. We did our first edition. I wrote four stories under different by-lines, though I did it in four different styles. Reading it recently it's an embarrassment. It's out of print, thank God, and I hope that none of you ever see it. We were very, very lucky that we did not lose every subscriber we had that very moment. But they had signed on for a year, so they were stuck with us.

We reassessed the situation after the first edition and decided that we had to come up with the money to try one more. Luckily at this point we found a very fine artist named Bill Pope and a very fine photographer named George Gambsky to help us in these areas. The one thing we didn't have is any more money. I'm a little embarrassed to tell you this, but I'm going to be very frank this afternoon. We'd been married only a couple of years, so we pulled out the old wedding list, and we went back to all of the people that had attended our wedding. We told them we had appreciated their kindness two years before, and that we had this magazine. Wouldn't they enjoy having a subscription. The gifts and the subscriptions, just poured in, and we put out the Autumn of 1961 issue. It was a very nice issue, thanks to Bill Pope and George Gambsky. We've been sort of sailing our steady course ever since.

Today we do have about 21,000 subscribers. We distribute about 30,000 copies of the magazine. We have moved out of our basement, into an ordinary above ground office building. We now have full-time employees, eight of them, including me. For a long time we existed with baby sitters. We had great luck with baby sitters in the beginning. We had baby sitters who were all taking typing. They typed the letters and they typed the renewal notices and everything else, but when the second group of baby sitters came around after the other ones had moved on to college, they couldn't type. So we had to hire employees. It was about 1970 that we discovered we were

on a financial treadmill. Costs were growing faster than subscriptions, and for the first time we began to feel real economic pressure. It was unfortunately a fact of our existence that publishing was no longer a game, it became a business. Nancy at this time had been working with me for 9 years, the children were growing up, she felt that maybe they needed a mother and maybe I ought to go out on my own and seek my fortune without her, so she retired. There I was with this thing, and nobody to help me. It was pretty terrible. We got lucky about this time, and found Jill Dean who is now our managing editor. Jill is probably the most talented editor that I've ever known. She's meticulous, creative, she has good taste, she is very bright, she understands the printing process, the process of producing printed materials, and she is real fine. She was the first full time employee we hired. About that time we hired another young woman named Sandra Booth who is our sales and marketing manager. Sandy has been everything from secretary to circulation manager--she's one of these incredibly well organized, efficient people who can just turn to any task and do a job of it.

Well this was fine, but now we're paying. It's not enough that Howard is going out on canoe trips and visiting the state and enjoying things, but we have a payroll that has to be met. And the magazine frankly is just not making enough money to do that. What do we do? Well, we went into by-products. We tried a whole list of by-products. The first one we tried was a wall calendar similar to Vermont Life and Arizona's very colorful calendar. This has been a very great success. The first year we sold 5,000. Last year we sold about 30,000. After the calendar, then what? Well, we tried puzzles. Puzzles didn't work. The puzzle maker was mad at us because we didn't keep our production schedule and he was afraid he wouldn't get his money. We suspect that he went into a lot of boxes and took out two pieces from each one. We have replaced so many puzzles, you wouldn't believe, that all have two pieces ~~could be~~ missing, and all the same two pieces. Obviously puzzles are not the way to fame and fortune. We tried framing prints, and we tried Wisconsin history maps. And none of it worked. What do you do at this point? You need more people. Postage rates are going up. Computers are chopping you to bits, and they're getting more expensive. The printer wants another 7-8% every year. Obviously, you turn to book publishing.

And that's where we are now. In 1971 we did our first book, called Portrait of the Past, Volume 1, Photographic Journal Through Wisconsin. You might think that having published magazines for quite a few years that we would have found publishing a book a simple matter. Not so. Magazines consist of words and pictures. Of course, so do books. But there the similarity ends. A magazine is a continuation. A book is a one-shot venture, a single concise statement. Wisconsin Trails is planned on a yearly basis. Each seasonal edition makes up a part of a whole. If a basic element is not in one issue, it will probably be in the next and very likely in spades. Though each issue is essentially a complete unit in itself a representation of the Wisconsin season, it is also a part of an idea which we hope is never static. We decided not only to publish our first book, but Jill and I and Susan Smith were going to write it, edit it, and do everything. You might think, this would be easy. Well, it wasn't. Murphy's Law grabbed us up, particularily the corollaries: nothing is as easy as it looks, everything

takes longer than you think it will, and if anything can go wrong it will. All of these things happened in Portrait of the Past, Volume I. We embarked on a project that was exhilarating and frustrating. To find the 220 views that made up the book, we examined well over 15,000 old photographs, tintypes and glass negatives from all around the state. We discovered one month before we were going to get the magazine into the book stores that the binder was surprised. He said, gosh, I thought you were going to give me a 9x12 vertical book. We said, no, no, it's always been planned as a 9x12 horizontal book, like this. Does it make any difference? And he said,"yeah, we can't do it. Our machine won't pick up the book this way. It will only pick it up this way." We had to have them all hand bound at twice the binding cost. Well, all in all, Portraits of the Past was a good experience. It has sold 15,000 copies to date. We aren't reprinting it because that binding cost has doubled and trebled by this time, but it was a good learning experience. I think that's the key to our entire publishing history, as we can say "it's all been a good learning experience."

Our next book was called Wisconsin, A State for All Seasons. This was supposed to be a simplified collection of articles and materials adapted from the magazine. It has sold about 25,000 copies since 1972. We're reprinting it one more time. We don't think it's a very good book, but there isn't anything else like it. We're also doing one like it, but hopefully better, for next year. In the meantime, this is the only book that shows the variety and diversity of life in Wisconsin.

We figured if Portrait of the Past, Volume 1, would work, why not a Portrait of the Past, Volume 2. But, unfortunately, there's not half the romance, half the excitement in photographs after 1900 as there was in the earlier period. So in contrast to the 15,000 copies of the Volume 1 that we sold, only 5,000 copies of the second one sold.

This was all very interesting. We had tried some hard cover books. Let's try some soft cover books. So we tried canoe guides, and bike guides, and now Easy Going Guides. With each one we have learned a little more, but each one, in its own way has been a disaster. A year ago in the spring, we published a book called Harvest of a Quiet Eye, the Natural World of John Burroughs, a beautiful book, printed 10,000 copies, very very expensive. We published it in the spring, first mistake. It's a gift book. We should have published it in the fall when people give gifts. But we had part of an understanding with the Burroughs Society that they were going to buy a whole batch of these books. It wasn't in writing, and of course it fell through. So we had this beautiful book coming out last spring. We had no advance work, we had done no preparation. We didn't have a national distributor. After the book came out we began to try. We had no way to get the book to libraries. We had no way to get the books into New York State where Burroughs was from, where there would be a high amount of interest. Consequently at least 8,000 to 10,000 copies have languished in our warehouse.

It's one thing when you publish a canoe guide in an edition of 5,000 that sells for $5.00 and something goes wrong. That hurts a little bit.

But when you print 10,000 copies of a $20 book--one that cost almost $4 to produce--that's agony. So we sat back at that point and asked what are we doing? We've got this thing that's called Tamarack Press, our book publishing division, we suddenly discovered that contrary to our previously held viewpoint, there is an immense difference between publishing a book and publishing a magazine. With the magazine, you get your subscription revenue in advance. It's beautiful. You have an obligation, but you have your money before you have to supply your product. If you start a new magazine and you don't get enough money to get the thing off the ground, you can send it back, and the injury is very small to all parties. With book publishing it's something quite different. The printers are very prompt to bill you, and the typesetters too, after you publish your book. However, book stores are notorious for not paying their bills within the hoped-for 30 days, sometimes within the hoped-for 45 days or even 90 days! Here you've got all of this money that you've spent on a book, and nothing's coming in, everybody's unhappy. My stomach has begun to hurt about this time. We had this book that we had not adequately prepared for--a national book. We're very comfortable in Wisconsin and we had good outlet relationships in Wisconsin and we feel we can market in Wisconsin very successfully. But nationally we had no hope at all. I have a board of directors, advisory. They heard about this, and they said, Howard, that's about enough. You've got to get serious. We're going to put a restriction on you. We're going to say that you can't venture more than $8,000 in any book project in the future. That will make you get out and sell things ahead of time. We've begun to try this, and its made a big difference. Now I'll show you the mock-up of our most recent attempt. This is a book that we're bringing out this fall, it's called Sand County Almanac, Illustrated, Words by Aldo Leopold and Photographs by Tom Algirp, a brilliant young photographer from near Wausau. Now this book which we started last autumn, has been sold to the Book of the Month Club as its December alternate selection. We have Oxford University Press buying a substantial quantity to handle for us on a national-international basis. In short, they're going to go to the book jobbers, to the Doubledays and the Brentanos. They are going to go to the Waldens and the Daltons and make sure that our book is out where it can be seen and purchased. What this means in the life of a small book-magazine publisher is that we have all of our production costs paid for in advance and essentailly we're going to get 8 or 9,000 copies of this book to sell ourselves absolutely free. One would think that by publishing a magazine (and thus receiving the money in advance) and books about Wisconsin that we would get along comfortably. By publishing strictly in the area of guides and how-to-do-it in the out-of-doors books that this might be a good combination. But there's one other hooker that has been thrown in, the difference between book and magazine publishing. As far as production of the two, the editing of the two, they don't fit at all well together. You do many different things in publishing a book as far as getting the information around as you do with a magazine. A magazine is something that is established and set up. You keep things rolling out on a regular basis. For with each book, you have a new market. You need somebody to research a new market, to come up with methods to decide if this is a book that you feel you can publish. You must have someone who can decide, for example, if this will appeal to anybody at all. All of which proves that we're still in the process of learning.

The final thing that I might mention before we try some questions is that we, at one time, viewed ourselves as a Wisconsin publisher. We have decided that there is a limit as to what can be done in Wisconsin alone, if you're looking to new and exciting projects that have some economic future. We decided to expand from Wisconsin and include Iowa and Minnesota and Michigan and Illinois. We'll call ourselves the Upper Northwest, or the Upper Great Lakes Press or something of this kind. That's where Tamarack came from. It's a tree that you will find in most of this area of our country.

That didn't work too well either. We haven't, in a year and a half of Tamarack Press, gotten one strictly regional manuscript. We have a lot of Wisconsin manuscripts, we have a great many national manuscripts, but we don't have any regional manuscripts. Obviously what we are, as far as the book publishing part of our business is concerned, is a small, national publisher timidly perching on the inside of the border of Wisconsin, venturing out only occasionally, and then with our eyes closed and hoping for the best. The totality of our experience over the past 17 years is that the whole thing is really a lot of fun if you don't weaken, and if the ship doesn't sink. Thank you.

Selected after thoughts

I once set out in Wisconsin to try and sell University Press books. I was told when I came back that Wisconsin was considered as the laughing stock of the Midwest for once you left Milwaukee and Madison there were no book stores any place in Wisconsin. And that was true. For a long time, there weren't many book stores even in Milwaukee. But Walden stores and the Dalton stores have made a big difference. It is absolutely incredible the number of books that are sold out of a typical Walden store. I like the Nelsons and the Book Bays and all of the nice little book stores that we all know, but if your're interested in books being distributed, you need these chain stores. In fact, the Walden stores are very advanced merchandisers. They have Wisconsin tables on which they put all of our books, Paul's [Hass, State Historical Society] books, my books, Wisconsin House books. This is just marvelous, because Wisconsin people are looking for Wisconsin books, and if they have a place they can find them, they'll buy them.

How has A Season of Birds by Dion Henderson been doing? Very well. In fact, we're approaching selling out the first printing of 5,000 after about 6 months. There's not been an over run-away of any sort, but we're going to do another book by Henderson called Wild Things.

It's helpful if the author can help promote the book. Henderson is the AP chief in Wisconsin and has a good many connections and friends. There's no kidding yourself on this, for we're getting orders for that book from places we've never heard of. We think it's all due to what he has been able to generate from his position.

What is the price differential between the type of quality printing that we have and what you might get from a less qualified printer? Probably 40%, 30-40% more expensive. It's not that you couldn't get a very acceptable job,

for a lot less than that. But if you're publishing a magazine and books that depend on the visual, you really don't have any choice.

We've used a number of printers. We've used Banta for some of our guides. We have used Litho Productions since 1971. They're in Madison, just off the Beltline, and they're the most delightful people to work with we've ever deal with. We have printed in Milwaukee, which has many good printers, such as E. F. Schmidt and W. A. Krueger. Some of our one-color books we're doing with American Printing and Publishing, also in Madison. But all of the four-color work in the past ten years has been done with Litho.

We still have Canoe Trails of Southern Wisconsin, but we dropped North Central and we dropped Northeast. We're in the process of producing a book which will be the 24 or 25 best rivers in Northern Wisconsin, we'll have a Southern canoe trails and a Northearn canoe trails. These books were put together by a committee, and like all committee jobs, there have been some problems. In fact, I began to fear for my life when I would meet people at a cocktail party and they would shake their fists. One fellow told me that they had gone down the Brule River that is part of the Michigan border. They did just fine, except the landing where they were going to get out was on the Menomonie River. The Brule River stopped, the map stopped, and so there was no landing. They said, well, we'll pick up the Menomonie, and we'll go down Menomonie to the landing. As they proceeded down the the Menomonie, they were troubled by an increasing roar. They couldn't understand this, because they then looked at the Menomonie map and discovered there was no reason for a roar in that particular place, but there it was, the water fall, about a 4-rated waterfall, something that you had to walk around and there was really no way to walk around it. The committee member who had done the Brule had not really done the end of the Brule. He had been told that there was nothing down there. The man who had done the Menomonie had really not gone up to the Brule, because he had assumed that his friend who had done the Brule would take care of that. Because after all, he had to come down the Menomonie to get out of the river, and wouldn't he tell me if there were anything in the way? We had a book that wasn't exactly accurate. So we've decided that rather than do that, we're going to find, as we did in southern Wisconsin, one canoeist who will control and guarantee the rivers.

Have we had any contact with alternative magazines? Well, as a matter of fact, no. I read all the alternative magazines, and every once in a while I tell myself, wouldn't it be fun to do an alternative magazine. They're really nice. I've got plans, as a matter of fact, to go down and try to meet the people down at Ocooch Mountain News, that being the closest. They're a very good magazine and interesting reading.

We haven't written any books ourselves for four years. That was a lesson we learned early. We're no longer in the book-doing business. We will edit and produce and sell, but no more writing. We want manuscripts and we want ideas, and we don't feel that we want to go through that again.

Thank you very much.

PAUL H. HASS, INTRODUCTION: James P. Danky

I am pleased both as an author and as a librarian at the Society, to present Paul Hass. Paul has been with the editorial division for many years. He is currently head of the editorial division and editor of the Wisconsin Magazine of History. Paul's own research has entered areas as diverse as the story of John Dietz, a resident of Northern Wisconsin about 1916 who thought that he should control his own land and not the lumber companies. Prostitution in Wisconsin was another subject. It is also quite fitting that we finish with an account of the State Historical Society of Wisconsin Press. We've been publishing longer, more continuously, I believe, than any other publisher in the state, except perhaps the state government. We publish scholarly books, that are also very readable. I think that their interesting graphic quality in recent years is due in large measure to Paul's own interest and abilities as an artist and a book designer. Paul.

STATE HISTORICAL SOCIETY OF WISCONSIN

Paul H. Hass

What Jim neglected to mention was that the reason I'm really here is that several years ago we published a book of his about the underground press, and, unlike many of our productions, it made a lot of money for us. So I owed him one. That entered into it anyway.

I've listened to my predecessors today with interest, and again I must emphasize that if we are not the smallest or the largest publisher in Wisconsin, we are in fact the oldest existing publisher of books. It was Lyman Draper, the founder and first secretary of what was then called the Wisconsin Historical Society, who published the first book issued by this institution, in 1855. He thereby established two precedents which we have had to live with ever since. One was that the Society's publications program would be regional and national in scope rather than merely confined to the boundaries of the state; and he did it not for profit. He did it in order to exchange publications with similar institutions and thereby enrich the collections here, and also to advertise our many and growing manuscript and archival resources. So we never entered into it for the money. Listening to Howard Mead say that he has sought to salvage his magazine problems by going into book publishing can only make me shudder inwardly.

Draper in his career published altogether fifteen volumes of the Wisconsin Historical Collections. Some of you may have seen these books. They're long out of print. They're sturdy, dull, blue-bound, seemingly printed on indestructible wallpaper. They contain a good deal of material that is now obviously dated or insignificant or subject to correction by subsequent writers. But nevertheless, the core of their content--which was basically pioneer reminiscences and Indian and archaeological lore, early travel narratives, documents relating to border warfare and settlement on the trans-Appalachian frontier, all of which were Draper's own personal collecting interests--the core of this material was and still is a kind of mother lode of information about the early history of the Old Northwest. No historian writing afterwards has been able to ignore or neglect what Draper collected and published in those volumes.

When Reuben Gold Thwaites succeeded Draper in 1887, the Collections were continued both by Thwaites and his successors, Milo Quaife and Joseph Schaffer. Each of these men, including Draper, of course, was at once a director of the society and also a prolific scholar and historian in his own right. Their interests differed a good deal. Draper had been interested primarily in the old frontier heroes. Daniel Boone and Simon Kenton, and so forth; Thwaites and Schaffer each had their own interests the Jesuit Relations and other early narratives. But each in his own way put his stamp on the Collections which followed, which ultimately, when

the series sort of petered out in the 1930's, totaled some forty volumes. They included noteworthy volumes by Louise Phelps Kellogg on the French and British regimes in the Old Northwest; documentary histories of the ratification of the Wisconsin Constitution: The attainment of statehood; the sort of microhistories that Joseph Shaffer was interested in, which dealt with pioneer and agricultural life at the township and county level. Each in its own way reflected the interest of the various directors, as they succeeded one another. The Depression and the war which followed in the 1930's and 1940's created a kind of hiatus in publishing here. It was not until 1946 that the publication function of the Society was broken off--that is, the book publication function--broken off from the director's job. (I should mention that in the interim, in 1917, the Wisconsin Magazine of History had been founded. It has enjoyed a continuous life since then. In a way it is sort of my first love, but I will confine myself to speaking only about the book publishing aspect of the Society.)

In any case, in 1946 the Society for the first time got a full-time book editor, a very talented woman named Livia Appel, and, under the aegis of the directors and the board of curators, she embarked upon a rather ambitious publications program of biographies and monographs that dealt primarily with Wisconsin figures, with Wisconsin topics, some of them sort of lapping over into the Upper Midwest region. But basically they were confined to studies of state people and state topics. Some of these included--and these are very good books--William B. Hesseltine's biography of Lyman Draper, Alice Smith's biography of James Duane Doty, Richard N. Current's biography of Philetus Sawyer, and a dozen others of lesser state politicians and entrepreneurs from the early period.

There were also monographs on larger topics: for example Bayrd Still's history of Milwaukee, which, although it is now somewhat superseded by later quantitative and more sophisticated scholarship, nevertheless remains sort of a classic of urban biography. Father Paul Prucha's study of the United States Army on the Western frontier was continued in existence; after it went out of print here, it was taken up by the University of Nebraska Press, and it is now in a Bison Book paperback, which is of course very flattering.

During this period, that is, the '40s and early '50s, the Society also published odds and ends, genealogies, a number of children's books, collections of short fiction or stories about Wisconsin, frontier memoirs, reminiscences by travellers or early settlers, and guides or reference works that dealt with portions of our own manuscripts or archival holdings.

Most of these books, taken altogether, established the Society's reputation as a publisher of state and regional history. They were good, solid monographs. They were by and large based upon original research; many of them grew out of doctoral dissertations and masters' theses that were done at the University of Wisconsin. They were well reviewed, and continue to be interesting and viable. However, they were expensive to produce, since the Society had gotten into a game which, in many ways, it didn't know a lot about. Many of them were produced in editions of

1,500 or 2,000 copies. Looking back, you can see that the press run far exceeded the potential market. Some of them were priced rather irrationally. Some, indeed, were sold at cost or a few cents over. (I interject here that I have committed similar errors myself, and I sympathize with Miss Appel and her colleagues, because it's damn hard to judge how many copies of a given book you're going to be able to sell, and she had very little information to go on.)

At any rate, around 1960, the board of curators recognized that this series of state and regional studies had somewhat played out--many of these were commissioned biographies, and some of them never came to fruition, though the best of them probably did. But in any case, the board of curators recognized that perhaps the program ought to be expanded, that we ought to broaden our interests, that the whole program ought to be rationalized. That is, that list prices ought to be brought in line with a reasonable hope of recovering the manufacturing costs, that press runs ought to be kept at a reasonable or at least a defensible level, and that other ways of reducing the manufacturing costs, or meeting the promotional needs of the series, ought to be met. In other words, I guess, the Society press became in effect a kind of miniature university press whose focus was basically on Wisconsin and the Upper Midwest, but whose avowed area of interest expanded to include the entire United States. The only limitation was that it deal with American history.

This was the period when I came to the Society. I started out as Bill Haygood's student assistant. And, like many other people who get into editing, it wasn't my intention. It came along accidentally. It's like "Catch 22"--you can only learn it by doing it, and you can't do it unless you have some experience. But I got lucky. The next ten years really were a period of high excitement, and for this press kind of a dynamic expansion. We published books on the Fourteenth Amendment, on the military frontier, the Civil War--several on that (of course the Civil War Centennial had come along in there). We published a book that we've always been proud of, Father Prucha's study of Indian peace medals, which I think probably comes as close as anything we've ever published to being absolutely the definitive work on a given subject. We've published books about the iron, the zinc, the lumber, the railroad, and banking industries. We've published books on figures of national importance, such as Jane Addams, James Garfield, and Abel Parker Upshur.

At this point, I hear you cry, who is Abel Parker Upshur? Well, there's a point here. Upshur was a Virginia politician who eventually, before the Civil War, became secretary of state under the Tyler administration. He is remembered today, if at all, as a man who was blown up while testing a naval gun on a ship in Hampton Roads, an early victim of shoddy products in American industry.

Upshur is not a memorable character. But by the lines that had been drawn up, he was of sufficient importance, although he had only Virginia and national connections, that we recruited a manuscript about him and brought the book out and eventually sold 700 or 800 copies of it. You see, we were actively and aggressively recruiting manuscripts that had

little or nothing to do with Wisconsin or the Middle West. We even—and it's hard to think that this could have only been a few years ago—we were actually dispersing grants-in-aid to scholars who were doing research on Midwestern topics. The Lilly Foundation of Indianapolis had laid a very generous grant on us, and we were given full freedom to underwrite the research of other scholars, and in fact we eventually got a couple of books out of it. We were actually dispensing the largess that we now are seeking elsewhere to help us out.

We formalized the structure for screening and evaluating the manuscripts. We formed a board of twelve practicing historians from universities throughout the country who periodically were given full-scale reports by outside readers or asked to read the manuscript themselves. They would then pass judgment on them, whether to reject them or send them back for further revision, or whether to accept them under some conditions. The whole process of screening and voting on manuscripts was made formal and regular,so that, in effect, we were operating like a tiny university press. About the same time, we also formed an arrangement with the history department of the University of Wisconsin whereby we would publish certain manuscripts that they had accepted for publication which were deemed either too short to be a "real" book or too long to be an article. This series, called Logmark Editions, was a brainchild of William B. Hesseltine; who was of course not only a distinguished professor in the university, but also a president of the historical society. That arrangement also contributed to this burgeoning growth and the number of books published. Ten years before this we were printing perhaps 2 1/2 books a year, and suddenly we were publishing six or seven, and on a fairly regular basis.

I found all of this really invigorating. It was nice. Myself and my colleagues had been trained not as editors or teachers, but really as historians, and it was intoxicating to be working not only with younger scholars, many of whom were giving us their first books, but also with older people who had names in the profession, men like Paul Gates and Bayrd Still and so forth. It was nice to be able to have a share in exchanging ideas, working manuscripts back and forth, breathing life into dead prose, making crippled manuscripts to walk and occasionally even hop a little bit. Because we were small, and have always been small, we were able, or perforce, we had to do all our own work. This meant that we were responsible not only for the solicitation, screening, and editing of the manuscripts, but also for graphics and typography, overseeing production in all its phases, promotion and marketing, none of which we knew much about when we set out, and some of which we really never learned. It was nice for two or three people--two and a half was actually the most we ever had--to be doing this full time. But all of this got increasingly expensive. Some books which were really quite good did not, for reasons which to this day I'm not sure of, sell very well. The example that comes to my mind is a book that Alice Smith wrote. She was for many years, many distinguished years the director of research at the Historical Society of Wisconsin and a prodigious researcher and scholar. She wrote a little book, which we published in 1966, called George Smith's Money. George Smith was a Scottish banker whose investments

and money management and innovative schemes for financing and printing what was in effect private money which circulated as a medium of exchange throughout the Midwest in the 1840's and 50's, made him both an interesting and an extremely important figure in the history of Milwaukee. He was the founder of the Marine National Exchange Bank and other similar institutions in Milwaukee and Chicago. He was an important man about whom very little was known. Miss Smith got a Guggenheim fellowship, went to Scotland, found out everything she could about this obscure little Scrooge-like money-grubbing man, whose shrewd idea had such a large effect on the development of the Lake Michigan shore, and she wrote a book of about 200 pages, just the right size. It's a sprightly book, interesting, lively. It was well and widely reviewed all through the Middle West. It cost us about $2400, I believe, to print 1,200 copies of it, which we thought was a fairly reasonable number to print. I think that Alice would agree that it's probably the best book she ever wrote. And in spite of all this, it has to date sold less than 600 copies.

It's appalling to think that if we were to do that book today, ten years later, it would have cost us at least $5000 to produce it, probably a bit more, and that we would have had to price it at around $17.50 instead of the original $4.50, in order to have even a hope of breaking even on it. And of course we would have no more assurance now than we did then that we could sell more than 600 copies.

So--it's tough. Scholarly books are expensive to edit and print and bind. We hew to very traditional canons; we like to have sentences with a subject and a predicate in each one and, if possible, to have one sentence track to the next. This requires patient, often footslogging intellectual endeavor to get it right. But more than that, ahead of that even, is the historical accuracy of a given book. If it has our imprint on it, it means that, insofar as is humanly possible, we guarantee its accuracy. This is brought home to us occasionally in a rather dismaying way. For example, I will give you one show-and-tell. The second volume of our six-volume History of Wisconsin, which we published last January. It's a 700-page book. We, and the research staff, our colleagues, had checked every single quotation, the title of every single article and book cited in this large, fat, and densely printed book. And we had checked it back to the original citation that the author, Richard Current, had used. Somewhere along the line, when the book had gone through page proofs and has been put into film form, which is the last stage before it's actually put on metal plates and printed--in other words, at the stage where normally there are no longer any mistakes--a graduate student came to our director of research Bill Thompson, and asked him whether he could be allowed to look at the page proof. (He was doing research on something having to do with Negro suffrage and the constitutional provisions therefor in Wisconsin.) He took away the relevant chapters and came back about an hour later and pointed to this, where Richard Current had said that "the state constitution of 1848 did not extend the vote to Negroes. It authorized the legislature and the voting public to do so. The wording of the constitution provision was critical, for upon the interpretation of these words was to depend the ultimate disposition of the matter, and these were the words." And those weren't the words. The graduate student

brought back a xerox of the Wisconsin constitution, and by God, they weren't the words at all. Well the footnote that Current cited was to an article by Leslie H. Fishel, Jr., a former director of the society, an expert on Negro history, very knowledgeable in Midwestern and Wisconsin history. As we discovered, in his article, Fishel cited Thwaite's documentary history of the ratification of the constitution in Wisconsin. And going back there, to the original printed source, we found that what Fishel had quoted was something that Thwaites had slightly garbled and wasn't the actual wording of the Constitution but of a suggested amendment of an amendment which someone had raised on the floor of the Assembly. It had never been acted on. It was a very human error to make, and of course everybody had done it in good faith. But the fact was, the wording was not only substantially different, but different in a quite important way.

At this point it's expensive to make changes, because you're dealing with a huge sheet of film, 4x8 feet or something, of which you have to deal with only 3 or 4 lines. It means taking those lines out of the negative, getting the type set, getting a proof made of that, getting it photographed, and then stripping the new piece of negative into the big one. Well, it has to be done. There's no way around it. If you know something is wrong, it has to be made right. If the thing is printed, it's too late.

It was done. It is correct as it is in the book now. But I mention this to show that there comes a point at which you simply can't fake it or let it go. You have to get it right. And it makes things very expensive. We were at no time under any directive to make money off our books. The general concern was that we should do our best, in a rational way, (whatever that means), to recover the direct out-of-pocket costs of any given book. The hidden costs--and these are in many ways the higher costs, of salaries and heat and light and bookkeeping and storage and space and just plain time of many people--these were essentially being absorbed or subsidized by the state. (None of us, I should say, is or was an expert in promotion and marketing, and I think that this is one of the places where the Society undoubtedly was weak and continues to be.) In any case, the day came when it became apparent, and this is about in the last five years, when we perceived that while all this publishing activity was going on, there were sharp and some cases dramatic rises in the cost of typesetting, paper, printing, binding, and all the ancillary and support things. Book cloth skyrocketed; paper went out of sight several times. We have very small press runs--I'm talking about a thousand copies, maybe 1,500 sometimes; for a history of Wisconsin, a general history, our press run is only 4,000 copies. On this minuscule scale, we have not benefitted in any meaningful way from all the new computer technologies and film composition. The reason for that is not that it can't be set that way to begin with, but that our demand for perfection in typography and printing is such that the corrections involved are too expensive. It simply isn't worth it, so we continue for the bulk of our books to get the stuff set by linotype, where if you want to correct a line, it's a matter of setting a metal slug and dropping in the correct one in the place of the bad one.

There was, of course, at the same time--it's hardly a secret--there was a trend toward austerity in the state budget. Increasingly the call was heard for self-sufficiency in publishing and other endeavors by state agencies. The result has been, in our case, a kind of a general scaling-down or cutback in our commitments to traditional scholarly manuscripts. I think at this point that we're kind of in a period of agonizing reassessment, or reappraisal, as a politician might call it. We are standing at some kind of crossroads, and we have several different options, none of which are impossible for us. I think all of us can make adjustments. But I think that we recognize that many of the traditional publishing aims of the society have got to be either rectified or substantially reshaped if we are to remain a viable publisher of scholarly history in Wisconsin. We are doing the History of Wisconsin, of which two volumes of the six have appeared. By our optimistic projections, I think that the series will probably be complete in another six years. We are also doing, for Merrill Jensen of the University of Wisconsin, a fifteen volume Documentary History of Ratification of the Constitution. Both of these projects, the history of Wisconsin and the documentary history of the ratification, are subsidized--the former, both by the state legislature and by a massive fund-raising drive that was undertaken ten years ago; the documentary history by the federal government.

We recently have done another book which benefitted from such a subsidy: that was Folk Songs Out of Wisconsin. This, I think, is the kind of thing that may help to subvent or make possible a continuation of our traditional publishing program. It was kind of serendipity, it came along at a time, and it came rather accidentally, at a time when the Wisconsin American Revolution Bicentennial Commission had grant money to offer. Harry Peters, the editor of the folk song book, knew nothing about printing or publishing; I knew absolutely nothing about music. But together, with $5000 from the Bicentennial Commission, we made a book which, though I would be the last to say that it makes any great scholarly contribution to the social history of Wisconsin, nevertheless is creditable. It honors the people who preserved the songs in the 1930's and '40's, and I think it honors the people who sang them for the collectors. And this kind of book, with a broader, more popular appeal, may provide a means of supporting what we think of as our traditional, dull, scholarly book, which remains a substantial legacy to the intellectual life of Wisconsin. And I think that no matter what happens, I feel confident that things will never come to such a pass that that the State Historical Society would have to turn its back on a creditable contribution to the history of our past. We can't do that, because it's our very reason for being in business. It will be interesting, and I rather look forward to the next ten years, to see what does happen. An awful lot of history has led up to this impasse as it were. I think that, in any case, we're not going to throw away 125 years of scholarship because times have gotten bad. So--I've said enough.

Selected Afterthoughts:

How much does the title of a book affect the sales of it? I don't know. I don't think books sell only on their titles, but certainly a bad title may hurt a good book. Who knows?

The question is whether it would not be of mutual benefit for us to cooperate in some formal way with the University of Wisconsin Press. That is a question that would have to be dealt with on a much higher level than myself. I do know that the topic was bruited about in the early sixties, and think the conclusion was that the Society considers--I'm being facetious--the Society considers the University of Wisconsin Press parvenu in publishing, and therefore, we want to preserve our own identity. This was, of course, at a time when the UW Press was expanding dynamically. I think they would have liked to have worked something out but it never came to fruition, and I think now that it's no longer talked about. They, of course, have never had a particular interest in the history of Wisconsin, although they have done several books with a Wisconsin connection. We have confined ourselves exclusively to that topic. So indeed there wouldn't be any competition for manuscripts, and I should think that, except for chauvinistic reasons, something might ultimately be worked out.

The question is really of marketing and promotion and distribution. And the truth is, it is expensive to advertise. It is also expensive, in a sense, to have someone go around and place the books. I think it can be done. Unfortunately the Society, although it has been engaged in publishing for a long time, has never really rationalized this aspect of its operation. We have always been geared toward the content, the editing of a work. Speaking for myself, I'm trained as a historian and editor, and when the book is born I'm delighted. I want to send it off to the governess who will promote it and take care of it and raise it, and then they can send it back when it's 21 years old. I know nothing about marketing, and the Society, I think, probably needs someone who could do exactly that. Someone who would be showing the Society's flag, doing public relations of a very personal sort all over the state, and making people aware that our books exist. On the other hand, I must admit that many of our books have been aimed primarily at a scholarly or library market. I would guess that for many of our books, probably 50 to 60 percent maybe even more, are sold exclusively to libraries. It's no secret that Samuel Eliot Morison is not popping out of the graduate schools these days. I mean, most of our books are academic treatises; they are not of broad general appeal. It's understandable that book stores, which have a high turnover and a low profit anyway, are reluctant to take space on their shelves for books which don't sell.

I think at least around in Madison, the music book stores and Walden's and so forth, seem more receptive to that, more willing to show Folk Songs Out of Wisconsin around, and I think it has, more appeal. It's nothing flossy or gorgeous, like Howard Mead's books, which are truly beautiful. But I think it has a much broader appeal than many that we have done.

We have been involved in programs such as cooperative advertising and marketing, but I think they tend to be sort or short-lived and not altogether productive. We've done it, but after a flush a new enthusiasm, they tend to kind of peter out.

There's a lot of good ideas floating around right now. I think, as I've tried to say, we're at a point where we've got to lay out as many alternatives as possible, and weigh them against the resources that we have and the resources we're likely to get. This is kind of rough, because we've come to a difficult time in publication, a time when we seem less and less likely to be getting more from the legislature. I mean it's a fact. It really comes down to how many different ways can you cut up your existing resources, not what can you do if you had more. I think, in truth, that we've never lacked for good ideas. It's just that we never had enough bodies to implement a lot of them.

The Directory of Wisconsin Book Publishers was compiled from questionaires sent to any Wisconsin publishers that could be identified through standard bibliographic/reference tools as well as less traditional sources such as telephone books, word-of-mouth, etc. Each entry is based on the information provided by the publishers themselves and the listings are as complete as an initial and three follow-up mailings will allow. If a publisher has been omitted the compilers would appreciate notification so that future research in this area will include them.

A-R EDITIONS, INC.
315 West Gorham Street
Madison, Wisconsin 53703

Catalog and annual report available.

Founded by Gary J. N. Aamodt in 1964, A-R Editions is a privately owned company with seven employees. The officers are Gary J. N. Aamodt, President and Treasurer, and Lila M. Aamodt, Vice-President and Secretary. The firm published 20 books in 1976 and has averaged 15 per year over the last five years. The most important title published to date is Le Nuove Musiche by Guilo Cassini (volume 9 in their series Recent Researches in the Music of the Baroque Era). Their statement of purpose reads, "We publish our own titles in the area of historical musicology. We also handle all aspects of journal production for academic and professional organizations."

ABRAXAS MAGAZINE - see, ABRAXAS PRESS

ABRAXAS PRESS
2322 Rugby Row
Madison, Wisconsin 53706

No catalog and no annual report available.

Abraxas Press, a related firm to Abraxas Magazine, was founded by Warren Woessner and James Bertolino. The firm is privately owned and has one employee. Warren Woessner is also the editor and publisher. Abraxas Press published two books in 1976 while averaging two books per year over the past five years. The most important title published to date is Darrell Gray's Essays and Dissolutions. The most recent books are: Posthumous Work, poems by Jim Stephens and 8 Pages, poems by Dennis Trudell. The firm's main emphasis

is as a publisher of poetry, speculative essays and criticism, and graphic projects. Abraxas Press' statement of purpose is, "To seek out and publish experimental or avant-garde works of poetry and graphic construction."

ACADEMIA PRESS
P. O. Box 125
Oshkosh, Wisconsin 54901

No catalog available.

Hugo Hartig is the founder (in 1963), editor and publisher of Academia Press. A privately owned company, Academia published one title in 1976 while averaging one every other year over the last five years. The most important titles published to date are: Gruberg's Women in American Politics, Berger's Reading Materials Handbook, Pauk's Reading for Success in College, and Hartig's The Idea of Composition. Academia's emphasis is mainly reading and English and its statement says, "Original purpose was to publish periodicals and books for professional educators. However, Academia Press no longer publishes periodicals. All of its periodicals are now published by Project Innovation, Chula Vista, California 92010."

ADVANCED LEARNING CONCEPTS - see, RAINTREE PUBLISHERS, LIMITED

AGAPE PUBLISHERS, INC.
Suite 203
10721 W. Capitol Drive
Milwaukee, Wisconsin 53222

No catalog or annual report available.

Founded by Robert C. Dougherty (in 1974), Agape Publishers, Inc. is a privately owned company. The officers are Robert C. Dougherty, President; J. Leonard Lovdahl, Vice-President and Treasurer; and George P. Kaiser, Secretary. The firm has published two books in 1976 and four books within the last five years. The most important titles published to date are: Every Fourth Tuesday by Bob DeBonville, and Stewardship Without Failure. Don Money's The Man Who Made Milwaukee Famous and DeBonville's book are the most recent books published. The firm's main emphasis is in publishing ecumenical religious and regional materials, and its statement of purpose reads, "To become a viable entity as a major Wisconsin-based publisher of broadly-based religious works, occasionally stepping outside the latter field for a significant regional work."

AMERICAN PRINTING AND PUBLISHING, INC. - see, AMERICAN PUBLISHING CO.

AMERICAN PUBLISHING COMPANY
2909 Syene Road
Madison, Wisconsin 53713

No catalog or annual report available.

The American Publishing Company is a related firm to American Printing and Publishing, Inc. Founded by Clyde A. Selix (in 1955), American Publishing Company is a privately owned company with thirty-five employees. The officers are Robert Felland (President), George Langley, William Bon Durant (Comptroller), Jerry Buss, and Larry Allen. The firm has published between four and five books in 1976 and the most important titles published to date are: Atlas of Illinois, Iowa, Ohio, and Wisconsin. The most recent book published is McGinty's Introduction to Architectural Studies. American Publishing Company's emphasis is mainly college texts and supplementary materials.

AMHERST PRESS - see, PALMER PUBLICATIONS, INC.

THE ANDON PRESS
Box 374
Marshall, Wisconsin 53559

No catalog or annual report.

This firm has two employees and their first book, A Hostile Sky, will be published in May, 1977. Donald Woerpel founded the Andon Press in 1976 and the goal is to be "a small publishing house specializing in books on aviation and military history."

APEX UNIVERSITY PRESS
P. O. Box 1338
Oshkosh, Wisconsin 54901

No annual report or catalog available.

Related to Castle-Pierce Printing Company (a firm with 50 employees), Apex University Press was founded in 1972/73 by Dr. Vincent Judson. Dr. Judson is also the author of the firm's first book published in 1976, The AQUA Declaration Solution: PNC and PNCland. Apex's subject emphasis is in the fields of "quasi-nation corporations, business administration, corporation executives, and political scientists."

ARKHAM HOUSE PUBLISHERS, INC.
Sauk City, Wisconsin 53583

Catalog available but no annual report.

Arkham House Publishers, Inc. is a related firm to Mycroft and Moran imprint, and was founded by August Derleth (in 1939) as a privately owned company. There are three employees, and the officers are Roderic Meng, General Manager; and James Turner, Managing Editor. The firm published six books in 1976 and has averaged five books over the last five years. The most important title published to date is The Outsider and Others, and the most recent book published is L. Sprague de Camp's Literary Swordsmen and Sorcerers. The firm's main emphasis is fantastic literature, and their statement of purpose reads, "Preservation of writings of H. P. Lovecraft and congeners."

AUTOMOTIVE AERODYNAMICS RESEARCH COMPANY OF AMERICA - see, FILM INSTRUCTION COMPANY OF AMERICA

THE BIELER PRESS
Route 2, Box 234A
Poynette, Wisconsin 53955

Catalog and annual report available.

Gerald Lange is the founder (in 1975), proprietor and publisher of the Bieler Press. A privately owned company, the Bieler Press published two titles in 1976 while averaging two titles in the last five years. The most important title to be published to date is Christine Zawapiswky's The World at Large (in production), and the most recent titles are Albert Drake's Roadsalt, Gayle Feyrer's Demon Letting, and Gerald Lange's Starless and Bible Black. The firm's main emphasis is in contemporary poetry and private press book collectors, and its statement of purpose says, "Publishing contemporary literature that reflects personal interests and tastes in finely printed editions. An attempt is made to design each book to present the material in the best possible manner."

BRENNAN BOOKS, INC.
The American Building
2120 W. Clybourn
Milwaukee, Wisconsin 53233

No catalog or annual report available.

Founded in 1972 by Gale Pat. Brennan, Brennan Books, Inc. is a privately owned company. The officers are Gale Brennan, President; William Friar, Vice-President; and Thomas LaFleur, Secretary. The firm has published two books in 1976, and has averaged six books within the last five years. Thomas LaFleur and Gale Brennan write and create all characters for the Brennan Book series. Brennan Books' main emphasis is directed towards

children, ages three through twelve. Its statement of purpose is to, "Inform and entertain children of all ages, including adults who may appreciate humor. 'MORAL OF THE STORY" relays message and lesson to be learned from each tale."

THE BRITISH PRINTING CORPORATION LIMITED - see, MACDONALD-RAINTREE, INC.

BROWZER BOOK AND ART SHOP
201 Second Street, East
Ashland, Wisconsin 54806

No catalog available.

Browzer Books has published an average of two books in the last five years. The most important title published to date is, Lake Superior County in History and in Story. Browzer Books' statement of purpose is, "To make available again popular out-of-print local lore books for mass consumption."

CARROLL COLLEGE PRESS
Waukesha, Wisconsin 53186

No annual report or catalog available.

The Press was founded in 1975 to publish "scholarly and general works written primarily by persons living in the region of Wisconsin, Minnesota, Iowa, upper Michigan and Northern Illinois or dealing with the affairs of this region." There are three part-time employees of the Press: Leonard Wilson, Director; Viola Wendt, Editor; and Genevieve Caspari, Technical Director. The most recent publication is Ms. Wendt's You Keep Waiting for Geese, which is a book of selected poems.

CASTLE-PIERCE PRINTING COMPANY - see, APEX UNIVERSITY PRESS

THE CAXTON PUBLISHING COMPANY - see, MACDONALD-RAINTREE, INC.

CENTER FOR CONTEMPORARY POETRY
Murphy Library
University of Wisconsin-La Crosse
La Crosse, Wisconsin 54601

Catalog available but no annual report.

John Judson and Ed Hill founded the Center for Contemporary Poetry (in 1971) for the University of Wisconsin at La Crosse. The officers are John Judson, Editor (UW-La Crosse Department of English); and Ed Hill, Publisher (UW-La Crosse's Murphy Library). This publicly owned company has published one book in 1976 and has averaged one book per

year for the last five years. The most important title published to date is Voyage to the Inland Sea (annual title, numbered I, II, etc.) and the most recent book is Ted Kooser and Harley Elliott's Voyage to the Inland Sea, VI., 1976. The Center's emphasis is mainly contemporary midwestern poetry and its statement of purpose says, "To publish, annually, representative poetry and an essay or interview by one or more poets writing in a 'midwestern' attitude or style."

CLASSIC GUIDELINES - see, FRANKLIN X. McCORMICK, INC.

COMMUNITY ACTION ON LATIN AMERICA
731 State Street
Madison, Wisconsin 53703

No catalog or annual report.

CALA is a non-profit collective interested in Latin America. The group publishes the CALA Newsletter six times a year with each issue dealing with a single topic in the field of Latin American political affairs or U. S.- Latin American relations. CALA also issues pamphlets and books including Al Gedick's two titles Kennecott Copper Corporation and Mining Development in Wisconsin and Guerrilla Research: Reversing the Machinery.

COMMUNITY PUBLICATIONS, INC.
4915 Farwell
McFarland, Wisconsin 53558

No catalog or annual report available.

Co-founded by Fred J. Schoepp and Wayne G. Meyer in 1974, Community Publications, Inc. is a privately owned company with ten employees. Officers are Fred. J. Schoepp, President; and Wayne G. Meyer, Secretary and Treasurer. The firm published one hundred books in 1976, and the most important titles published to date are: Swiss Historical Village, Brown Swiss Bulletin, and McFarland History Book. The most recent book published is Plyl Anderson and Mrs. Frank Schiesser's History of the New Glarus Historical Society.

THE COUNTING HOUSE PUBLISHING CO.
178 S. Main
Thiensville, Wisconsin 53092

Catalog available but no annual report.

Frederick Staples is the founder (in 1939), editor and publisher of The Counting House Publishing Co. A privately owned company, The Counting House published one book in 1976 and has averaged one book over the last five years. The most important titles published to date are: Auditing and Corporate Accounting, Standardized Audit Working Papers, and The

Monthly Financial Statements. The most recent book to be published is Staples' Why Inflation (in production). The firm's main emphasis is in auditing and accounting.

COUNTRY BEAUTIFUL CORPORATION
24198 W. Bluemound Rd.
Waukesha, Wisconsin 53186

Catalog available but no annual report.

Country Beautiful Corporation is a wholly owned subsidiary of Flick-Reedy Corporation and was founded by Michael P. Dineen in 1958. Country Beautiful is a privately owned firm with twenty-five employees. The officers are Michael P. Dineen, Publisher and Editorial Director; and Donna Griesemer, Editor, Vice-President, Marketing and Production, and Operations. Country Beautiful has published twenty-one books in 1976 while averaging forty-four titles in the last five years. The most important titles published to date are: The National Parks of America, The Story of America, The Great Lakes, The Lure of the Great West, and the Treasury of American Art, The most recent books are: Maria Eitz's Dark Rice, Margaret Esse Danner's The Down of a Thistle, R. R. Polley's (ed.) The Truman Years, and The Mystery of Beauty: Poems by Emily Dickinson. Country Beautiful has receive a number of awards including: Chicago Book Clinic Award, the Freedoms Foundation - George Washington Honor Medal, American Library Association and the National Endowment for the Humanities, Printing Industries of America Graphic Arts Awards, National Cowboy Hall of Fame award, and National Composition Association Typographic Excellence Award. Country Beautiful's emphasis ranges from history, antiques, nature and humanity to spiritual or religious. Its statement of purpose says, "To focus attention on our total environment -- natural, spiritual, social and cultural -- and to encourage development of an ethic and a philosophy which preserves and enhances life and nature."

DMR PUBLICATIONS INC.
3132 N. Downer Ave.
Milwaukee, Wisconsin 53211

No catalog or annual report available.

DMR Publications was founded as a privately owned company by Michael L. Green (in 1973), and has six employees. The officers are Michael L. Green, President; Betsy L. Green, Vice-President; and Emanuel E. Green, Treasurer. The company published twenty books in 1976. DMR's emphasis is in the consumer, and its statement of purpose states, "Buyers Guides to aid the consumer in major purchases."

DI-TRI BOOKS
261 Waubesa St.
Madison, Wisconsin 53704

No catalog available.

John E. Gangstad is the founder (in 1976), publisher and author for Di-Tri Books. A privately owned company, Di-Tri published one book in 1976. The most important title published to date is John E. Gangstad's The Great Pyramid: Signs in the Sun. The firm's statement of purpose is: "To publish new discoveries and theories in regard to the Great Pyramid and Pyramidology. However, there is no intention at present of publishing any books except the above title."

DOROTHY WEYANDL PUBLISHING COMPANY
Box 1449, Eau Claire Lakes
Solon Springs, Wisconsin 54873

Annual report available but no catalog.

Dorothy Weyandl is the founder (in 1976) of the privately owned Dorothy Weyandl Publishing Company. The firm published one book in 1976, and the most recent book is I Was a Guide For Three U. S. Presidents (Taken from the Log of Famous Brule Guide).

DRUID BOOKS
Jon Reilly
Ephraim, Wisconsin 54211

Catalog but no annual report available.

A privately owned firm founded by its sole employee, Jon Reilly in 1969, Druid published two books in 1976 and has averaged that number over the last five years. The most important titles published to date are: Charles Bukowski's A Bukowski Sampler, D.A. Levy's Collected Poems, and Robert Watt's This Insults Women, Volumes 1 and 2. The most recent works are the Levy volume and Reilly's own Insect Lines. The emphasis of Druid is on poetry especially Wisconsin writers. Reilly, who works closely with the Wisconsin Poetry Alliance, says in the statement of purpose that Druid seeks "to serve as an outlet for current poetry, photography and art and to facilitate the circulation of new art and ideas."

E. M. HALE AND COMPANY
128 W. River St.
Chippewa Falls, Wisconsin 54729

Catalog available but no annual report.

E. M. Hale and Company is a related firm to Harvey House, Publishers.

E. M Hale and Company was founded in 1934 by E. M. Hale and in 1953 by Zula Harvey, and is a privately owned firm with thirty employees. Officers are L. F. Reeves, President, Chairperson of the Board and Chief Executive Officer; and P. D. Rust is Executive Vice-President. The firm has published sixteen books in 1976, and its statement of purpose is, "To publish good books for children to expand their horizons and increase their appreciation of their environment."

EDUCATIONAL ENTERPRISES
Distributed by: Potter Library Services, Inc.
3108 W. Meinecke Ave.
Milwaukee, Wisconsin 53210

Catalog available but no annual report.

Founded in 1965 by Giles Clark, Educational Enterprises is a privately owned company with two employees. Educational Enterprises has published one book in 1976 while averaging one book in the last five years. The most important titles published to date are Historic Tales of the Fox River Valley, and the Voyage of Rediscovery - 1673-1973. The most recent book is Giles Clark's Tour Guide, Northeastern Wisconsin. Educational Enterprises has received awards of the Certificate of Merit from the Wisconsin State Historical Society. The firm's statement of purpose states, "To emphasize local and Wisconsin history and travel."

EDUCATORS PROGRESS SERVICES, INC.
214 Center St.
Randolph, Wisconsin 53956

Catalog available but no annual report.

Founded by A. P. Horkheimer in 1934, Educators Progress Services, Inc. is a privately owned company with approximately one hundred employees. The officers are R. H. Suttles, President; Mary F. Horkheimer, Vice-President; and Patricia H. Suttles, Secretary-Treasurer. Educators Progress Services has published ten books in 1976 while averaging ten books in the last five years. Some of the most important titles to be published are the Educators Guide to Free Films, Educators Guide to Free Social Studies Materials, and Elementary Teachers Guide to Free Curriculum Materials. The firm's main emphasis is free materials, and its statement of purpose states, "Cataloging of available sponsored AV materials."

ELM TREE PRESS
P. O. Box 1364/185
La Crosse, Wisconsin 54601

No catalog or annual report available.

Jay Rick is the founder (in 1976) of the Elm Tree Press, a privately

owned company with three volunteers and helpers. Elm Tree Press has published one book in 1976, "the first edition is hard-bound, using original childrens' art-work covers and introducing the new generic form of the 3rd person pronoun." The most important title published to date is Jay Rick's Beneficial Influation and Little People Liberation. The firm's main emphasis is in early childhood education and its statement of purpose says, "Books on preschool education; pamphlets; bibliographies on community education and health."

EVERGREEN PADDLEWAYS
1416 21st Street
Two Rivers, Wisconsin 54241

Catalog available.

Dr. Robert J. Palzer is the founder (in 1973) and president of Evergreen Paddleways, a privately owned company. The firm published one book in 1976 and has averaged one book in the last five years. The most important title published to date is Bob and Jody Palzer's Whitewater; Quietwater. Evergreen Paddleways main emphasis is providing a canoeing guide to Wisconsin, Upper Michigan and Northeastern Minnesota and its statement of purpose is, "To further the appreciation for the natural resources in the above areas and promote the sport of canoeing."

F. A. WEBER AND SONS, INC.
175 South Fifth Avenue
Park Falls, Wisconsin 54552

No catalog or annual report available.

F. A. Weber is the founder (in 1948) of the privately owned F. A. Weber & Sons, Inc. There are nineteen employees and the officers are: F. A. Weber, Chairperson of the Board and General Manager; and Robert A. Weber, President and Shop Manager. F. A. Weber & Sons, Inc. published seven books in 1976 while averaging between four and five books per year over the last five years. The most important titles to date are: Centennial History of the University of Wisconsin-River Falls, and Haya Epic. The most recent book is Dr. Walker Wyman's Frosting on the Cake.

FILM INSTRUCTION COMPANY OF AMERICA
2901 S. Wentworth Avenue
Milwaukee, Wisconsin 53207

The Film Instruction Company of America is related to the Solar Energy Engineering Company of America and Automotive Aerodynamics Research Company of America. Henry C. Landa is the founder (in 1959) and manager of this privately owned company which has three employees. The company published two books in 1976 and has published an average of one book within the last five years. The most important title published to date is Landa's Solar Energy Handbook, and the most recent book published is

Landa's Automotive Aerodynamics Handbook, 2nd edition (1977). Film Instruction's main emphasis is in general and technical information and its statement of purpose says, "High quality, accurate, current technical information delivered in simple language at the lowest possible cost."

FLICK-REEDY CORPORATION - see, COUNTRY BEAUTIFUL CORPORATION

FRANKLIN PUBLISHERS, INC.
840 N. 3rd
Milwaukee, Wisconsin 53203

Catalog available but no annual report.

Franklin Publishers, Inc. was founded in 1966 by Dr. James F. Tall. A privately owned company with three employees, Franklin Publishers published ten books in 1976 with an average of twenty books per year over the last five years. The most important titles published to date is the Know About Series - 1977 copyright, and the most recent books published are: Know About CB Radios, Know About Shopping Centers, Know About Highways, and Know About Money. The firm's statement of purpose is, "To publish educational books for Elementary, Junior and Senior High Schools."

FRANKLIN X. McCORMICK, INC.
215 East Michigan Avenue
Milwaukee, Wisconsin 53202

No annual report or catalog available.

Related to Classic Guidelines, Franklin X. McCormick, Inc. was founded in 1939 and employs six persons. This is a privately held firm specializing in liturgical record books and manuals. McCormick's most important title published to date is the Liturgical Desk Calendar, one of sixty published annually. The President is Ann M. McCormick; the Vice-President is Jacquelyn McCormick; and the Secretary is Dolores Schmall.

FRIENDS OF THE MUSEUM, INC. - see, MILWAUKEE PUBLIC MUSEUM

GOLDEN PRESS, INC. - see, WESTERN PUBLISHING COMPANY, INC.

GREAT LAKES PUBLISHING COMPANY, INC.
P. O. Box 1490
Milwaukee, Wisconsin 53201

No catalog or annual report available.

Great Lakes Publishing Company was founded by Chester J. Szymczak in

1972, and is incorporated. The officers are Chester J. Szymczak, President-Treasurer; and Mike Nowins, Vice-President and Secretary. Great Lakes published one book in 1976 and has averaged three books within the last five years. The most important title published to date is C. J. Szymczak's The Men, The Ship, Sinking of Dorchester, and the most recent books published are: Legacy of Mikolaj Kopernik and Contemporary Americana: Our Great American Writers (April issue) both written by C. J. Szymczak. The firm's statement of purpose is to, "Attempt to print historical and literary works of value that major risk publishers neglect in favor of celebrities."

HALE (E. M.) AND COMPANY - see, E. M. HALE AND COMPANY

HARVEY HOUSE, PUBLISHERS - see, E. M HALE AND COMPANY

HEYLADY - see, MORGAN PRESS

HISPANIC SEMINARY OF MEDIEVAL STUDIES, LTD.
3734 Ross Street
Madison, Wisconsin 53705

No catalog and no annual report available.

Founded by John J. Nitti and Lloyd Kasten in 1975, the Hispanic Seminary of Medieval Studies, Ltd. is a non-profit corporation. Officers are Lloyd Kasten, President; Mack Singleton, Vice-President; and John J. Nitti, Secretary-Treasurer. Hispanic Seminary of Medieval Studies published one book in 1976 while averaging two books within the last five years. The most important title published to date is Bibliography of Old Spanish Texts, and the most recent book is Kasten-Anderson's Concordance to the Celestina (1499). The firm's main emphasis is in Old Hispanic Language and Literature, and its statement of purpose is "Publication of scholarly books at a price that a scholar can afford."

HOOPER PUBLISHING COMPANY
P. O. Box 9
Ephraim, Wisconsin 54211

No catalog or annual report available.

Van B. Hooper is the founder (in 1965) of the privately owned Hooper Publishing Company. The most important title published to date is Wisconsin Men of Achievement, and the most recent books are: Converting to the Metric System, America Cooks, Pioneer House Cookbook, Forward, Starting and Managing a Small Business, and Buying or Selling a Small Business. The firm's main emphasis is in business books, cook books, and business directories.

HUDSON STAR-OBSERVER PUBLISHING COMPANY
112 Walnut Street
Hudson, Wisconsin 54106

No catalog or annual report available.

Book and booklet publishing is secondary to the Hudson Star-Observer Publishing Company, it being primarily a newspaper company. The firm was founded in 1854 and has twenty-two employees. Officers are Willis Miller, President-Treasurer; Walker D. Isaacson, Vice-President; and Harriet Christianson, Secretary. The firm published three books in 1976 while averaging three to four books within the last five years. The most important title published to date is Hudson: Rail and River Town, and Glenn C. Schreiber is the author of the most recent book. The firm's main emphasis is in local history.

ISSI-INFORMATION SYSTEMS AND SERVICES, INC.
P. O. Box 1231
Milwaukee, Wisconsin 53201

Catalog available but no annual report.

Arthur R. DerDerian is the founder (in 1972), President, Secretary and Treasurer of ISSI-Information Systems and Services, Inc. The firm is privately owned and has two employees plus five staff consultants. ISSI published two books in 1976 while averaging six books in the last five years. The most important titles published to date are: Come Work With Us series consisting of twelve titles. The most recent books are both by C. E. Council: Come Work With Us in a Telephone Company, and Career Information Directory. ISSI's main emphasis is career educational materials and its statement of purpose says: "To carry the word that children and adults are not failures if they choose not to attend college. They should be allowed Equal Opportunity to Work in their generation with Dignity in a Moral Environment."

IDEALS PUBLISHING CORPORATION
11315 Watertown Plank Road
Milwaukee, Wisconsin 53226

Catalog available but no annual report.

Mr. Van B. Hooper Sr. is the founder (in 1944) of Ideals Publishing Corporation. The firm is privately owned and has one hundred and twelve employees. Officers are Maryjane H. Tonn, Chairperson of the Board; James F. Cape, President; and Theodore E. Saleske, Vice-President--Finance. Ideals published fifty-five books in 1976 while averaging two hundred and thirty books within the last five years. The most important titles to date are the bimonthly IDEALS releases

which have the greatest circulation. The titles of the most recent books are: Nathaniel Olson's Let's Be Friends, and Haymow Heritage edited by Maryjane H. Tonn, and written and designed by Ellen Hohenfeld. Ideals has received awards from the Daughters of the American Revolution for Ideals (March 1971) and the Freedoms Foundation at Valley Forge for Reflections Ideals and Flags of America. The firm's main emphasis is books of clean, wholesome old-fashioned American ideals.

INFORMATION SYSTEMS AND SERVICES, INC. - see, ISSI-INFORMATION SYSTEMS AND SERVICES, INC.

THE INSTITUTE OF PAPER CHEMISTRY
P. O. Box 1039
Appleton, Wisconsin 54911

Catalog available, but no annual report.

The Institute was founded in 1929 and employs 227 persons. A privately held concern, the officers are H. A. Posner, Jr. (President and Treasurer), R. W. Whitney (Vice-President for Academic Affairs), J. C. Wollwage (Vice-President for Research), W. H. Smith (Secretary), and D. W. Theisen (Assistant Secretary). Their press issued 16 books last year and has averaged 14 for the last five years. The most important titles published to date are those in the Bibliographic Series with the most recent book being Papermaking Materials - An Atlas of Electron Micrographs by R. A. Parham and H. M. Kaustinen. The Institute's subject emphasis is pulp, paper and related science and technology and their statement of purpose is "education, research, and information services."

INTERNATIONAL FOUNDATION OF EMPLOYEE BENEFIT PLANS
P. O. Box 69
18700 W. Bluemound Road
Brookfield, Wisconsin 53005

Catalog available but no annual report.

International Foundation of Employee Benefit Plans was founded in 1964 by Lee Polacheck. The firm is privately owned and has fifty employees. Officers are Lee Polacheck, Executive Vice-President; and Len Zarzynski, Vice-President of Operations and Finance. Sixteen books were published in 1976, with an average of fifteen books published in the last five years. The most important titles published to date are: Employee Benefit Plans: A glossary, Actuarial primer for trustees, and Investment policy guidebook for trustees. The most recent book published is Dan McGinn's Actuarial power for trustees. The company's main emphasis is in employee benefits (pensions and health and welfare), and its statement of purpose is, "To educate persons responsible for employee benefit plans."

INTERNATIONAL MALEDICTA SOCIETY - see, MALEDICTA PRESS

J. J. KELLER AND ASSOCIATES, INC.
145 W. Wisconsin Avenue
Neenah, Wisconsin 54956

Catalog and annual report available.

John J. Keller is the founder (in 1953) of J. J. Keller and Associates, Inc. The firm is privately owned and has one hundred and thirty employees. Officers are John J. Keller, President and Treasurer; James J. Keller, Vice-President and General Manager; Robert L. Keller, Executive Vice-President; Gerald Miller, Secretary; Ronald Phillips, Assistant Treasurer; and Ethel Keller Keller, Assistant Secretary. The firm published three books in 1976 with an average of two to four books within the last five years. The most important titles published to date is Metric System Guide (5 volumes), and the most recent book is Hazardous Materials Guide. The firm's statement of purpose says, "We are specialized publishers of motor carrier regulatory requirement materials, and materials in the U. S. conversion to the International System of Units (metric system)."

JANESVILLE PRINTING COMPANY, INC.
300 S. River Street
Janesville, Wisconsin 53545

No catalog or annual report available.

The Janesville Printing Company, Inc. was founded, in 1930, as a privately owned company, and has twelve employees. Officers are Mrs. H. A. Porter, President-Treasurer; S. G. Porter, Vice-President and Secretary; and J. R. Podzilni, Vice-President. The firm published two books in 1976 while averaging one book in the last five years.

JANLEN ENTERPRISES
2236 South 77th Street
West Allis, Wisconsin 53219

No catalog or annual report available.

Leonard and Janneyne L. Gnacinski are the co-founders of Janlen Enterprises, founded in 1973. The firm is privately owned and eight volunteer employees. Officers are Leonard Gnacinski, Executive Editor; Janneyne Gnacinski, Managing Editor and Publisher; and Christine Nowak, Assistant Editor. Janlen Enterprises published two books in 1976 while averaging seven books in the last five years. The most recent titles published are: Janneyne Gnacinski and Christine Nowak's American Bicentennial Biographical Album (to preserve the stories of grass-roots Americans), and Wisconsin, Meeting Place of the Waters (to get vital and other records into print and available to the general public). The firm's statement of purpose is, "A deep love of history and preserving the past to publish records."

JOHN WESTBURG ASSOCIATES PUBLISHERS
1745 Madison Street
Fennimore, Wisconsin 53809

Catalog available but no annual report.

John Edward Westburg and Mildred W. Westburg are the co-founders (in 1964) of the privately owned John Westburg Associates Publishers. Officers are: John Westburg, General Editor; Mildred Westburg, Editor; and Martial R. Westburg, Art Editor. The firm published one book in 1976 while averaging two books in the last five years. The most important titles to date are: The Three Satyric Plays of Albert Tallman; Torquato Tasso's Aminta English edition; Sir John Falstaff, Knight; and Biography of An Island by Merrill G. Christophersen. The firm's main emphasis is in general literature, contemporary creative writing and commentaries on the classics. Its statement of purpose is, "To provide a creative experience for writers and readers. This is a non-commercial and non-academic venture."

JUNIPER PRESS
1310 Shorewood Drive
La Crosse, Wisconsin 54601

Catalog available but no annual report.

John and Joanne Judson are the founders (in 1963) of Juniper Press, a privately owned firm. Juniper Press published eight books in 1976 while averaging five books per year over the past five years. The most recent books are: Proved by Trial by James Hearst; Voices From the Forest by Lisel Mueller, and Guffawing In the Wilderness by George Ellison. The firm received awards from the Authors League of America (twice), and the Midwest Book Competition (best books of 1974). The firm's main emphasis is poetry, experimental fiction and criticism.

KALMBACK PUBLISHING COMPANY
1027 North Seventh Street
Milwaukee, Wisconsin 53233

Catalog available but no annual report.

A. C. Kalmback is the founder (in 1934) of Kalmback Publishing Company. The firm is privately owned and has sixty employees. Officers are A. C. Kalmback, Chairperson of the Board; James J. King, President; Linn Westcott, Vice-President; W. A. Akin, Junior Vice-President; David P. Morgan, Secretary; and Walter J. Mundschau, Treasurer. The firm published three books in 1976 while averaging three books a year over the last five years. The most important titles published to date are: More Classic Trains, and How to Wire Your Model Railroad. The most

recent books are: David G. Blaine's Westinghouse Air Brake Story, Robert Schleicher's Building Plastic Models, and Mike Schafer's Railroads You Can Model. The firm's main emphasis is in model railroading and trains, and general hobbies.

KELLER (J. J.) AND ASSOCIATES, INC. - see, J. J. KELLER AND ASSOCIATES, INC.

KITCHEN SINK ENTERPRISES - see, KRUPP COMIC WORKS, INC.

KRAUSE PUBLICATIONS, INC.
700 E. State Street
Iola, Wisconsin 54945

No catalog and no annual report available.

Chester L. Krause is the founder (in 1952) of Krause Publications, Inc. The privately owned firm has sixty-five employees. Officers are: Chester L. Krause, President; Clifford L. Mishler, Executive Vice-President; and Robert R. Strand, Secretary and Treasurer. The most important titles published to date are: Standard Catalog of World Coins, and Standard Catalog of World Paper Money. Krause Publications' main emphasis is in coin collecting.

KRUPP COMIC WORKS, INC.
Box 7
Princeton, Wisconsin 54968

Catalog available but no annual report.

Krupp Comic Works, Inc. is related to Kitchen Sink Enterprises (imprint) and was founded by Denis Kitchen in 1969. The privately owned firm has three fulltime and many part-time employees. Officers are: Denis Kitchen, President and publisher; Michael Jacobi, Secretary-Treasurer; and Tyler Lantzy, Vice-President. Krupp Comic Works published eight books in 1976 while averaging about one new book per month in the last five years. The most important titles published to date are: R. Crumb's Mr. Natural; Kurtzman Komix - collection of early work by Harvey Kurtzman (founder of "MAD" and other satire magazines); Consumer Comix - Educational comic designed by us for the Justice Department; and Comix Book - Experimental magazines produced in conjunction with Marvel Comics of New York. The most recent book published to date is Dutch Treat, an anthology of contemporary Dutch cartoonists. The firm's statement of purpose is, "We believe fine cartoons are fine art. We strive to publish the best work of the "underground" cartoonists as well as to revive the work of earlier master comic artists."

LJT & ASSOCIATES
1416 North Harmony Drive
Janesville, Wisconsin 53545

No annual report or catalog available.

LJT was founded in 1975 and has four employees. It is a private company with two officers, Larry J. Tracy (founder) and Carol G. Tracy. LJT published one book in 1976 and two the year before. The most important titles published to date are Time Sharing: A New Way of Life, and How to Sell Real Estate With Word Pictures, both by Larry J. Tracy. The emphasis of LJT is on real estate-motivation and education and the firm's statement of purpose is to "provide education through travel."

THE LANGUAGE PRESS
P. O. Box 342
Whitewater, Wisconsin 53190

Catalog available.

Warren Shibles is the founder of The Language Press which began in 1971. The firm is privately owned with two non-salaried employees. Officers are Warren Shibles and Carolyn Shibles. The Language Press averaged one book per year over the past five years. The most important titles published to date are: Death: An Interdisciplinary Analysis, Emotion, Metaphor: An Annotated Bibliography and History, and Philosophical Pictures. The firm's statement of purpose is, "to promote inquiry and help solve practical human problems."

LIONHEAD PUBLISHING
3016 W. Michigan Street
Milwaukee, Wisconsin 53208

No catalog or annual report available.

Martin J. Rosenblum is the founder (in 1972) and editor of Lionhead Publishing. The firm is privately owned and has one employee. Lionhead published one book in 1976 while averaging two books in the last five years. The most important title published to date is Martin J. Rosenblum's as i magic, and the most recent book is Protractive Verse: Movement For Free Verse Prosody, also by Martin J. Rosenblum. Lionhead's statement of purpose is, "to put modern poetry/poetics into print."

LITH-O-LUX - see, TECH-DATA PUBLICATIONS

McCORMICK (FRANKLIN X.), INC. - see, FRANKLIN X. McCORMICK, INC.

MACDONALD EDUCATIONAL - see, MACDONALD-RAINTREE, INC.

MACDONALD-RAINTREE CHILDRENS BOOKS - see, MACDONALD-RAINTREE, INC.

MACDONALD-RAINTREE, INC.
205 W. Highland Avenue
Milwaukee, Wisconsin 53203

(See also Raintree Publishers, Limited)

Catalog available but no annual report.

Macdonald-Raintree, Inc. is a jointly owned subsidiary of Raintree Publishers, Ltd., and The British Printing Corporation Limited (London), Purnell and Sons (South Africa), Novalit (Books) Ltd. (Australia), Macdonald-Raintree (Canada), and The Caxton Publishing Company (London). The British Printing Corporation Ltd. of London, England is the original founder. In 1970 the firm was founded as Purnell Educational and then was acquired in 1977 by Macdonald-Raintree, Inc. Macdonald-Raintree, Inc. is fifty percent publicly owned and fifty percent privately owned and has sixty employees. Officers are: Richard W. Weening, President/ Chief Executive Officer; and Charles E. Symth, Vice-President, Sales and Marketing. The firm published fifty-seven books in 1976 while averaging fifty books in the last five years. The most recent book is From Freedom to Freedom: African Roots in American Soil, selected readings based on Roots, the Saga of an American Family by Alex Haley, Consultant, edited by Mildred Bain and Erwin Lewis. The firm's main emphasis is adult reference, business, professional and technical books, and juvenile information books. The firm's statement of purpose is, "World wide English language publishing of adult reference books and juvenile information books."

THE MAKEPEACE COLONY, INC. - see, THE MAKEPEACE COLONY PRESS

THE MAKEPEACE COLONY PRESS
P. O. Box 111
Stevens Point, Wisconsin 54481

Catalog available but no annual report.

James L. Murat is the founder (in 1967) of The Makepeace Colony Press which is a division of The Makepeace Colony, Inc. The Makepeace Colony Press is a privately owned firm, with James L. Murat, President and Treasurer; and James D. Murat, Vice-President and Secretary. The most important titles to date are: A Boy is Something Special, A Little Girl is Something to Love, and A Scandinavian Treasury. The firm's statement of purpose is, "We are the publishers of a small list of anthologies designed primarily for gift givers. Our Scandinavian Treasury is a book dealing with the cookery and customs of Scandinavians."

MALEDICTA PRESS
331 S. Greenfield Avenue
Waukesha, Wisconsin 53186

A flier of individual titles is available but no annual report.

Maledicta Press is a related firm to International Maledicta Society. Founded in 1975 by Reinhold A. Aman (Ph. D.), it is privately owned. Maledicta Press published one book in 1976 and its most important and recent title to date is Mark Twain's The Mammoth Cod, edited by G. Legman. The firm's main emphasis is towards the academic audience and its statement of purpose says, "Our journal and our Maledicta Press Publication monographs provide a very much needed outlet for scholarly research on verbal aggression, scatology, and similiar suppressed topics."

MANITOWOC COUNTY HISTORICAL SOCIETY
1115 North 18th Street
Manitowoc, Wisconsin 54220

No catalog or annual report available.

Manitowoc County Historical Society is a quasi-public firm founded by Ralph Plumb, Judge Emil Baensch, and others in 1906. Officers are Edith Garey, President; and Edward Ehlert, Secretary-Treasurer. The firm published one book in 1976 while averaging one book per year over the last five years. The most recent books published are Joseph Rappel's Story of a Century, and Professor Joseph F. Wojta's History of Two Creeks. Manitowoc County Historical Society received the 1968 Publications award from the State Historical Society. The firm's main emphasis is in local history and its statement of purpose is, "To preserve and inform people about their heritage."

MARGIN BOOKS
Box A.
Fairwater, Wisconsin 53931

Catalog available but no annual report.

Tom Montag is the founder (in 1971), editor and publisher of Margin Books. It is a privately owned firm and is related to Monday Morning Press, Cities Investigations, and Hit Man/Broadsides. Margins published one book in 1976 and has published approximately twenty-four titles (pamphlets, etc.) since 1971. The most important titles published to date are: The Living Z by Noel Peattie, and Younger Critics of North America by Richard Kostelanetz. Margins main emphasis is in poetry, fiction, and literary criticism.

MARQUETTE UNIVERSITY PRESS
1131 W. Wisconsin Avenue
Milwaukee, Wisconsin 53233

Catalog available but no annual report.

The Marquette University Press was founded (in 1916) by Marquette University as a privately owned firm. The firm has three employees and its officers are: Dr. Robert W. Engbring, Agent/Publisher; Mrs. Bonnie Malmstrom, Editor; and Mrs. Lois Carlson, Business Manager. The Marquette University Press published four books in 1976 while averaging twelve books in the last five years. The most important titles published to date are: Aquinas Lectures, Père Marquette Lectures, and Akkadian Grammar. The most recent books are: Sheehan/Caldwell's Akkadian Grammar, Harris's The Problem of Evil, and Baum's Truth Beyond Relativism. The firm's statement of purpose is, "To promote excellent scholarly publications for scholars, instructors and students in the field of philosophy, theology, history, etc."

MEMBRANE PRESS
P. O. Box 11601, Shorewood
Milwaukee, Wisconsin 53211

A flier of individual titles is available but no annual report.

Membrane Press, founded in 1969 by Karl Young, is a privately owned firm with one employee. The firm published seven books in 1976 while averaging five per year in the last five years. The most important titles published to date are: Carol Berge's The Unexpected, Tenney Nathanson's The Book of Death, Toby Olson's City, and John Kingsley Shannon's W: Tungsten. Membrane Press' main emphasis is in literature--primarily poetry and its statement of purpose is, "To publish significant literary works."

MICHIGAN SPORTSMAN, INC. - see, WISCONSIN SPORTSMAN, INC.

MILWAUKEE COUNTY HISTORICAL SOCIETY
910 North Third Street
Milwaukee, Wisconsin 53203

Catalog available but no annual report.

Founded in 1934, the Milwaukee County Historical Society is a nonprofit organization of ten employees, with Harry H. Anderson as the Executive Director. The firm published one book in 1976 and averaged five books within the last five years. The most important title published to date is German-American Pioneers in Wisconsin and Michigan (1971), and the most recent book is Walter F. Peterson's An Industrial Heritage: Allis-Chalmers Corporation (1977). The firm received the 1972 Award of Merit from the State Historical Society of Wisconsin, and its

emphasis is in Milwaukee County History.

MILWAUKEE PUBLIC MUSEUM
800 West Wells Street
Milwaukee, Wisconsin 53233

Catalog and annual report available.

The Milwaukee Public Museum is related to Friends of the Museum, Inc., and is a publicly owned firm founded in 1883. There are approximately 135 full-time employees with Dr. Kenneth Starr as Director. The firm published twelve books (including reprints) in 1976 while averaging thirty books (including reprints) in the last five years. The most important titles published to date are: Ethnobotany of the Menomini Indians, Ancient Aztalan, and Bibliography of Museums and Museum Work, as well as Pre-Columbian America; the Art and Archeology of South Central and Middle America. The most recent books are: Systematics and Natural History of the American Milk Snake, Lampropeltis triangulum by Kenneth L. Williams, Outdoor Museums by Richard W. E. Perrin, Menomini Lexicon by Leonard Bloomfield, and Battle Flags of the Confederate Army of Tennessee by H. Michael Madaus. The Milwaukee Public Museum's statement of purpose is, "To provide scholarly and popular publications in areas that concern Milwaukee Public Museum's collections or activities: anthropology, history, museum studies, the natural sciences, geology, and education.

MIMIR PUBLICATIONS
1405 Monroe Street
Box 5011
Madison, Wisconsin 53705

Catalog available but no annual report.

Mimir Publications was founded (in 1938) by Professor Henry H. Bakken, and later was incorporated in 1953. The firm is privately owned with two to three employees. Officers are: James F. Bakken, President; Clara K. Gimstad, Secretary and Treasurer; and Henry H. Bakken, Chief Editor. The firm published four books in 1976 while averaging three to six books per year in the last five years. The most important title to date is Udell's Successful Marketing, and the most recent books are: Stephen D. Morton's Water Pollution - Causes and Cures, John W. Ballantine's The Human Side of Economics and Its Significance for Enterprise Management, and Edward N. Kearny's Mavericks in American Politics. Mimir's main emphasis is in social science and its statement of purpose is, "To broaden availability of meritorious writings."

MONTAG, TOM - see, MARGIN BOOKS

MORGAN PRESS
1819 North Oakland
Milwaukee, Wisconsin 53202

No catalog or annual report.

Morgan Press and its related HeyLady were founded (in 1967) by Edwin Burton. He is also the President, and Vickie Burton is Artistic Director. The firm published seven books last year and averaged the same number for the last five years. The most recent books are: Morgan Gibson's Dark Summer, Lyn Lifshin's Women in Early Plymouth, and Edible Fire by D. Blazek. Morgan's emphasis is on poetry and the purpose is "to print as well as we can."

MYCROFT AND MORAN - see, ARKHAM HOUSE PUBLISHERS, INC.

NAUTICAL BOOKS
P. O. Box 331
Stoughton, Wisconsin 53589

Individual fliers available but no annual report.

Founded in 1970 by Philip G. Rose, who is also owner, editor, and publisher, Nautical Books is related to a book dealing firm. The firm is privately owned and has one employee. Nautical published one book in 1975 and anticipates between one to three books per year over the next five years. The most important title published to date is H. E. Musgrove's U. S. Naval ships data arranged by hull classification, Vol. I. (Vol. II scheduled for Spring 1977). Nautical's main emphasis is in naval and maritime and its statement of purpose says, "To provide reference works in the naval and maritime fields which are of too limited scope for a large publisher."

NEW SPIRIT BOOKS
P. O. Box 282
Black Earth, Wisconsin 53515

No catalog or annual report available.

New Spirit Books was founded (in 1975) and is privately owned by Robert H. Miller. The firm published one book in 1975 and that is Robert H. Miller's Thoughts. New Spirit Books' statement of purpose is "to publish the writings of Robert H. Miller."

NOVALIT LTD. - see, MACDONALD-RAINTREE, INC.

PALMER PUBLICATIONS, INC.
Route 2, Box 36
Amherst, Wisconsin 54406

Catalog and annual report available.

Palmer Publications, Inc. is a related firm to Amherst Press. Founded (in 1953) by Ray Palmer and Marjorie Palmer, the firm is privately owned with eleven employees. The firm published seventeen books in 1976 with an average of ten books in the last five years. The most important titles published to date are: Oahspe, and He Walked the Americas. The most recent books are: Historic Lake Poygan by Chas Velte, and Florimond J. Bonduel - Missionary to the Menominees by Malcolm Rosholt. The firm's statement of purpose is, "educational."

PENTAGRAM PRESS
P. O. Box 11609
Milwaukee, Wisconsin 53211

Catalog available but no annual report.

Michael Tarachow is the founder, editor, publisher, typesetter, bookbinder and shipper of Pentagram Press. The firm is privately owned and was founded in 1974. Pentagram Press published eight books in 1976 while averaging nine books per year over the last three years. The most important books published to date are: Tom Montag's Concern/s, David Clewell's Room to Breathe, and Ted Kooser's Not Coming to be Barked At. The most recent book is Theodore Enslin's The Further Regions. Doug Flaherty's Near the Bone won first prize of $200.00 in the poetry division of the competition sponsored by the Council for Wisconsin Writers; Tom Montag's Making Hay and Other Poems was also one of five books nominated for the award. Pentagram's statement of purpose is, "To bring good writing to the reading public, whether this writing is poetry, fiction, or critical essays; energy is essential."

THE PERISHABLE PRESS, LIMITED
P. O. Box 7
Mount Horeb, Wisconsin 53572

Catalog available but no annual report.

The Perishable Press was founded in 1964 by Walter Hamady. The firm is privately owned and employs both Mary and Walter Hamady. The Press published seven books in 1976 while averaging between four and five books in the last five years. The most recent books are: Paul Blackburn's translation of Guillem de Poitou, Armand Schwerner's Triumph of the Will, and Harry Mark Petrakis' Chapter Seven. The most important titles published to date are: Words by Robert Creeley, Six Prose Pieces

by Robert Duncan, The Brown Wasps by Loren Eiseley, and In Sight of Blue Mounds by Walter Hamady. The Perishable Press received the AIGA award for the fifty best books for the years 1967 and 1969. The firm's main emphasis is poetry (contemporary American), and its statement of purpose says, "Idle Hands are the Devil's Workshop."

PIERCE COUNTY HISTORICAL ASSOCIATION
936 West Maple Street
River Falls, Wisconsin 54022

Annual report available but no catalog.

Mrs. Ursula Peterson is the founder and President of the Pierce County Historical Association. Founded in 1971, the firm is owned by PCHA and published one book in 1976 while averaging one book per year over the last five years. Four of the five most recent books are anthologies of articles, and the Pierce County Historical Association has received the Merit Award from the Association of State-Local History. The firm's main emphasis is in county residents and its statement of purpose is, "to stimulate interest in local history."

PINE STREET PRESS
P. O. Box 302
Bailey's Harbor, Wisconsin 54202

872 Pine Street
Winnetka, Illinois 60093

No catalog or annual report available.

Barbara and Kenneth Petchenik are the founders (in 1975) of Pine Street Press. The firm is privately owned and has five part-time employees. Officers are: Barbara Petchenik, Executive Art Director; Ken Petchenik, Managing Director; and Mark Petchenik, Assistant to the Managing Director. Pine Street Press published one book in 1976 while averaging between two and five books in the last five years. The most important title published to date is Roy Lukes Once Around the Sun. The firm's statement of purpose is, "We intend to become a significant regional publisher specializing in Door County materials."

PRIMIPARA
P. O. Box 171
Oconto, Wisconsin 54153

No catalog or annual report available.

Founded by Diane Nichols (editor), Jane Farrell, Diana Anderson, Jeri McCormick, and Nancy Breitsprecher in 1974. Primipara is a privately owned small magazine/press that issued two books last year. Their statement of purpose is "to provide a viable market for our state's women poets," and their subject is poetry by and for Wisconsin women.

PURNELL AND SONS - see, MACDONALD-RAINTREE, INC.

PURNELL EDUCATIONAL - see, MACDONALD-RAINTREE, INC.

PURNELL REFERENCE BOOKS - see, MACDONALD-RAINTREE, INC.

RAINTREE EDITIONS - see, RAINTREE PUBLISHERS, LIMITED

RAINTREE PUBLISHERS, LIMITED
205 W. Highland Avenue
Milwaukee, Wisconsin 53203
(see also MacDonald-Raintree, Inc.)

Catalog available but no annual report.

Raintree Publishers, Ltd. has three divisions and imprints: Raintree Editions, Advanced Learning Concepts, and Westwind Press. The firm was founded in 1972 by Richard W. Weening, Mitchell S. Fromstein, Gerald J. Kahn, and Gilbert W. Palay. Raintree Publishers, Ltd. is privately owned and has fifteen employees. Officers are Richard W. Weening, President/Publisher; and William Alverson, Secretary. The firm published one hundred and six books in 1976 while averaging fifty-two books in the last five years. The most recent books published are Job Hunting Secrets and Tactics by Pat Reardon and Kirby Stanat, plus thirty-nine juvenile titles published in January and February. Raintree Publishers, Ltd. have received several awards including the Silver and Gold Awards from the Information Film Association given to Advanced Learning Concepts. The firm's main emphasis is juvenile information and educational books, and adult non-fiction.

READING GEMS
P. O. Box 806
Madison, Wisconsin 53701

No catalog or annual report available.

Reading Gems was founded in 1972 and is privately owned. The firm's main emphasis is in the general public, and the statement of purpose says, "This company began as a small distributor of selected publications only, but may offer publications of its own in the future."

REIMAN ASSOCIATES - see, REIMAN PUBLISHING COMPANY

REIMAN PUBLISHING COMPANY
733 North Van Buren
Suite 400
Milwaukee, Wisconsin 53202

No catalog or annual report available.

Reiman Publishing Company is a related firm to Reiman Associates. The firm was founded by Roy Reiman (in 1963) and is privately owned with forty employees. Reiman Publishing Company published five books in 1976 while averaging fifteen books in the last five years. The most important titles to date are: No-Tillage Farming, Horsepower, Fragments of Our Heritage, and Christmas in the Country. The firm's main emphasis is farm interests and its statement of purpose is, "We own five farm magazines and basically promote our own books to our readers."

RETIREMENT RESEARCH
22 Winona Court
Appleton, Wisconsin 54911

Literature available but no annual report.

Elmer Otte is the founder (in 1963) and president of Retirment Research, a privately owned firm. Retirement Research published the third edition of one book in 1976 while averaging three books in the last five years. The most important titles to date are: Rehearse Before You Retire, 2nd edition; Retirement Rehearsal Guidebook, 3rd ed.; and Pre-Retirement Planning System Kit. The firm's main emphasis is pre-retirement planning and coping with growing older, and its statement of purpose is, "Our purpose is to bring helpful, useful data to people who are going to be, or who are already, retired, to help them enjoy it more fully."

RIPON COMMONWEALTH-PRESS
Ripon, Wisconsin 54971

No catalog or annual report available.

Ripon Commonwealth-Press is a privately owned firm, founded in 1865, with fifty-five employees. Officers are: Doug Lyke, President; Dave Gray, Operations Manager; and Harold Birkholz, Production Manager. Ripon's main emphasis is in publishing local and technical books.

SAINT CUTHBERT'S TREASURY PRESS
1290 Maricopa Drive
Oshkosh, Wisconsin 54901

No annual report or catalog available.

Thomas A. Madison is the founder (in 1974) and primary author published by Saint Cuthbert's Treasury Press. This privately owned firm has published three books per year since 1974 and the most significant title is the six volumes of Ridge Runner Rhymes. The most recent title issued is The Six Blossoms of Chuang Yuan. The Press's statement of purpose is, "To make familiar to the world my seven alter ego creations, to publish an annual poetry journal, and to develop merit credit for my annual salary evaluation. Academic survival...also to shock and startle with humble truth."

SCHAUM PUBLICATIONS, INC.
2018 E. North Avenue
Milwaukee, Wisconsin 53203

Catalog available but no annual report.

John W. Schaum and J. Wesley Schaum are the founders (in 1959) of Schaum Publications, Inc. The firm is privately owned and has thirty-five employees. Officers are: John W. Schaum, President; J. Wesley Schaum, Vice-President/Treasurer; and Tom E. Hayes, Secretary. Schaum Publications published four books in 1976 while averaging six books in the last five years. The most important titles published to date are: Fingerpower #1-6, and Making Music at the Piano #1-8. The most recent books are Duane Hampton's Boogie Artistry, and Classic Cavalcade, edited John W. Schaum. The firm's main emphasis is in music for private piano teaching.

MRS. MURLE R. SEITZ
214 West Van Buren
Janesville, Wisconsin 53545

No catalog or annual report.

The most important book published by Mrs. Seitz is The History of Asbury United Methodist Church, Janesville, Wisconsin 1957-1976, while the most recent is West Barker Hodges, N.Y. to Wis. 1836-1846. The author has received the Local History Award of Merit in 1972 and publishes the results of her genealogical research centering on the early settlers of Walworth County, Wisconsin.

THE SILVER BUCKLE PRESS
Memorial Library
University of Wisconsin-Madison
Madison, Wisconsin 53706

No catalog or annual report available.

The original founder of the Silver Buckle Press is Robert Shaftoe (of Farmington, Michigan), and it is now owned by the University of Wisconsin-Madison and administered by the Memorial Library. The Silver Buckle Press is a collection of antique presses and printing types forming a working 19th century American printing office. Its statement of purpose is, "A working 19th century American printing office, dedicated to the preservation of the art of hand printing."

SOL PRESS
c/o R. B. Allison
1493 Carver Street
Madison, Wisconsin 53713

Catalog available but no annual report.

R. Bruce Allison is the sole proprietor and founder (in 1971) of Sol Press. The firm is privately owned with one full-time employee. There have been five books published on the average over the last five years. The most recent books are: Democrats in Exile 1968-1972 by R. Bruce Allison, and Humanizing Our Future with Allison and Loomis as editors. Sol Press's main emphasis is in general trade books and their statement of purpose is, "Book publishing and literary assistance."

SOLAR ENERGY ENGINEERING COMPANY OF AMERICA - see, FILM INSTRUCTION COMPANY OF AMERICA

STATE HISTORICAL SOCIETY OF WISCONSIN
816 State Street
Madison, Wisconsin 53706

Catalog and annual report available.

The State Historical Society of Wisconsin was founded in 1846 by Lyman Copeland Draper, and is publicly owned. There are three employees in the Editorial Division with Paul H. Hass as the Head. The firm published five hardcover books and three pamphlets in 1976, while averaging about the same amount each year for the last five years. The most important title published to date is Alice E. Smith's History of Wisconsin, Vol. I. The most recent books are: Folk Songs Out of Wisconsin: An Illustrated Compendium of Words and Music edited by Harry B. Peters; The Old Northwest in the American Revolution: An Anthology edited by David Curtis Skaggs; and History of Wisconsin, Vol.

II. by Richard E. Current. The firm's main audience is educated laypeople interested in history, and the statement of purpose is, "The editorial division seeks to serve as the Historical Society's means of disseminating the knowledge of the history of Wisconsin and of the West."

STRAUS PRINTING AND PUBLISHING COMPANY - see, WISCONSIN HOUSE BOOK PUBLISHERS

SUMAC PRESS
613 North 22nd
La Crosse, Wisconsin 54601

No catalog or annual report available.

Emerson G. Wulling is the proprietor and founder (in 1916) of Sumac Press, a privately owned firm. Sumac Press published one book in 1976 while averaging one book a year over the last five years. The most important title published to date is Exploring Sherlock Holmes edited by Blegen. The most recent books are Walter Klinefelter's Biblio-list, and Fred T. Phelps' Check List. Sumac Press has twice received the award from the Midwestern Book Exhibition. The firm's main emphasis is private press and its statement of purpose is, "Personal letterpress printing."

TAMARACK PRESS
P. O. Box 5650/222
North Midvale Blvd.
Madison, Wisconsin 53705

Catalog available but no annual report.

Tamarack Press, formerly Wisconsin Trails, Inc., was founded in 1975 by Howard and Nancy Mead. The firm is privately owned with eleven employees. Officers are: Howard Mead, President; Nancy Mead, Vice-President; Sandra Booth, Marketing Manager; and Jill Weber Dean, Managing Editor. Tamarack published four books in 1976 and the most important titles published to date are: Portrait of the Past, Vols. I and II; Harvest of a Quiet Eye: The Natural World of John Burroughs; and Wisconsin: A State For All Seasons. The most recent books are: Dion Henderson's A Season of Birds (illustrated by Chuck Ripper); Easy Going Guide to: Sauk and Columbia Counties; and to Door County, both by Charles Church; and Easy Going Guide to: Grant/Iowa/Lafayette Counties by Jim and Shirley Stewart. Tamarack has received several awards, and the most recent is the Midwest Book Competition for Harvest of a Quiet Eye. Tamarack's main emphasis is in nature, environment, and travel. Its statement of purpose is, "To provide informative books on travel/recreation in Wisconsin, on the history of the state and its people, and on environmentalists/naturalists who have been influential in shaping our attitudes toward, and the preservation of, the natural world."

TECH-DATA PUBLICATIONS
12515 Knoll Blvd.
Milwaukee, Wisconsin 53222

No catalog or annual report available.

Patrick J. Canter is the founder (in 1968) and President of Tech-Data Publications, a division of Lith-O-Lux. The firm is privately owned and has ten full-time employees. Tech-Data published five books in 1976 while averaging three books within the last five years. The most important title to date is The Corner Grocery Store, and the most recent book is David C. Schilke's Merrill and the Wisconsin Northwoods.

THE TOLVAN COMPANY
P. O. Box 1933
Appleton, Wisconsin 54911

No catalog or annual report available.

Tolvan is a privately-owned company founded by its one employee and President, Maxine Vanevenhoven, in 1975. The firm has published one book to date (in 1976) and it is Maxine Vanevenhoven's Luscious Low Calorie Recipes With Poundation Conversation. The subject emphasis of Tolvan is health and fitness...diet and exercise...poetry. Tolvan's statement of purpose is "to publish books and a newsletter to influence the health of Americans."

TOM MONTAG - see, MARGIN BOOKS

UNIVERSITY OF WISCONSIN-LA CROSSE, CENTER FOR CONTEMPORARY POETRY - see, CENTER FOR CONTEMPORARY POETRY

UNIVERSITY OF WISCONSIN-MADISON
College of Agricultural and Life Sciences
1535 Observatory Drive
Madison, Wisconsin 53706

Catalog and annual report available.

H. L. Russell is the founder (in 1883) of the publicly owned firm of the College of Agricultural and Life Sciences, which has twenty-nine employees. Officers are the Dean of the College of Agricultural and Life Sciences, and the Director of the Cooperative Extension Programs. The most recent book published is J. A. Wilde's Woodlands of Wisconsin. The firm's main emphasis is in agriculture, family living, and natural resources.

UNIVERSITY OF WISCONSIN-MADISON LIBRARY SCHOOL
4217 Helen C. White Hall
410 North Park Street
Madison, Wisconsin 53706

No catalog or annual report available.

The publishing firm of the University of Wisconsin-Madison Library School was founded in 1968, and is publicly owned. The firm has irregularly published five books since 1968. The most recent book is W. L. Williamson's (ed.) A Search for New Insights in Librarianship: A Day of Comparative Studies. The firm's main emphasis is library science.

THE UNIVERSITY OF WISCONSIN PRESS
P. O. Box 1379
Madison, Wisconsin 53701

Catalog and report available.

The University of Wisconsin Press is related to the University of Wisconsin Press, Ltd., London, and was founded by the faculty of the University of Wisconsin in 1937. The firm is publicly owned with twenty-eight employees, with Thompson Webb as Director. The Press published twenty-two books in 1976 while averaging twenty-five books in the last five years. The Press has published more than seven hundred titles, all of relative importance. The most recent titles are: Reid A. Bryson and Thomas J. Murray's Climates of Hunger: Mankind and the World's Changing Weather; Douglas R. Stamm's Under Water: The Northern Lakes; David Fellman's The Defendant's Rights Today; and Cooperative and Commune: Group Farming in the Economic Development of Agriculture, edited by Peter Dorner. The Press has received awards too numerous to list, and its main emphasis is in scholars, students, and readers interested in the results of scholarly activity and research. Its statement of purpose is, "The same purpose as the University: to advance the search for knowledge and to make known the fruits of that search."

UNIVERSITY OF WISCONSIN-RIVER FALLS PRESS
River Falls, Wisconsin 54022

No catalog or annual report available.

The University of Wisconsin-River Falls Press is a publicly owned firm founded in 1968 by the University of Wisconsin-River Falls Foundation. There is one employee and W. W. Sperling is the Executive Director. River Falls Press has published an average of nine books in the last five years. The most important titles published to date are Maya Epic and Frontier Woman. The most recent books are: Frosting on the Cake by Walker Wyman, In the Shadow by E. H. Kleinpel, and Centennial History by Walker Wyman and James Xing. The firm's main emphasis is in Wisconsin and Midwest history and lore. Its statement of purpose is,

"Provide the vehicle for authors not primarily interested in financial return."

WEBER (F. A.) AND SONS, INC. - see, F. A. WEBER AND SONS, INC.

WESTBURG (JOHN) ASSOCIATES PUBLISHERS - see, JOHN WESTBURG ASSOCIATES PUBLISHERS

WESTERN PUBLISHING COMPANY, INC.
1220 Mound Avenue
Racine, Wisconsin 53404

Catalog and annual report available.

Western Publishing Company was founded by E. H. Wadewitz in 1907 as West Side Printing Company. Later known as Western Publishing and Lithographing Company, the firm employs 4,500 persons today and is one of the largest publicly owned publishers in the world. Gerald J. Slade is the Chairperson and President with three Vice-Presidents: John C. Worrell (Creative Resources), Horace M. Benstead (Publishing-Racine), and Richard W. Eiger (Publishing-New York). Last year Western published 90 books and has averaged 85 over the last five years. Known through their subsidiaries such as, Whitman Publishing and Golden Press, Western's audience is primarily children's picture/story materials and adult non-fiction.

WESTWIND PRESS - see, RAINTREE PUBLISHERS, LIMITED

WEYANDL (DOROTHY) PUBLISHING COMPANY - see, DOROTHY WEYANDL PUBLISHING COMPANY

WHITMAN PUBLISHING COMPANY - see, WESTERN PUBLISHING COMPANY, INC.

WINNEN, JOSEPHINE
624 South Fancher Road
Racine, Wisconsin 53406

The one title published by this author/publisher is Watermelon Seed Necklaces & Earrings.

WISCONSIN EARTH SCIENCE CENTER
430 E. Grand Avenue
Wisconsin Rapids, Wisconsin 54494

No catalog or annual report available.

Byron Crowns is the founder (in 1976) of the Wisconsin Earth Science Center. The firm is privately owned and has three employees. Officers are Byron Crowns, President; and Gail Crowns, Secretary. The firm published one book in 1976, and the most recent book is Byron Crowns' Wisconsin Through Five Billion Years of Change. The firm's main emphasis is in earth science for laypeople. Its statement of purpose is, "To promote general interest in Wisconsin earth science through published materials and visual aides, especially in the elementary and high school setting."

WISCONSIN EDUCATION FUND
P. O. Box 321
543 North Harrison Street
Port Washington, Wisconsin 53074

No catalog or annual report available.

Edward E. Popp is the director and founder (in 1969) of the privately owned Wisconsin Education Fund. The most important title published to date is Money - Bona Fide or Non-Bona Fide. The book, Facts About Our Money System by Edward E. Popp will be published shortly. The firm's statement of purpose is, "Educational - To teach what items would serve best as media of exchange."

WISCONSIN HOUSE BOOK PUBLISHERS
P. O. Box 2118
Madison, Wisconsin 53701

Catalog available but no annual report.

The Wisconsin House Publishing firm, an affiliate of Straus Printing and Publishing, is a privately owned firm founded (in 1968) by Robert E. Gard and L. G. Sorden. The officers are: Richard Straus, President; Ronald Lampe, Vice-President; Robert C. Parker, Secretary, and Mark E. Lefebvre, Editor. Wisconsin House Book Publishers has one full-time and numerous free-lance employees. The firm published three books in 1976 while averaging six books per year over the last five years. The most important titles published to date are The Only Place We Live and A Woman of No Importance. Numerous awards have been received including the 1976 Chicago Book Clinic Award/Top Honor Book and several awards from the State Historical Society and the CWW. The firm's statement of purpose is, "To publish material which grows out of the Wisconsin literary landscape, material which explores the places where we live and shows the possibilities of it all."

WISCONSIN SPORTSMAN, INC.
P. O. Box 1307
Oshkosh, Wisconsin 54901

Catalog available but no annual report.

Wisconsin Sportsman, Inc. is a related firm to Michigan Sportsman, Inc., and was founded in 1972 by Thomas C. Petrie. The firm is privately owned with six employees. Officers are Thomas Petrie, Editor and Publisher; and John Pagel, Business Manager. Wisconsin Sportsman, Inc. published two books in 1976 while averaging one book in the last five years. The most important titles published to date are: Wisconsin Fishing Encyclopedia, Bucks Camp Log, Guides of N. Woods, MUSKIE!, Wisconsin Hunting Encyclopedia, and 101 Favorite Recipes. The most recent book is Hollatz's Guides of Wisconsin N. Woods. The firm's main emphasis is publishing for the Wisconsin outdoor enthusiast. Its statement of purpose is, "dedicated to the conservation of Wisconsin's natural resources through the editorial extension of ethics in man's relation with the land."

WISCONSIN TRAILS, INC. - see, TAMARACK PRESS

WISCONSIN. UNIVERSITY. LA CROSSE. CENTER FOR CONTEMPORARY POETRY - see, CENTER FOR CONTEMPORARY POETRY

WISCONSIN. UNIVERSITY. MADISON. COLLEGE OF AGRICULTURAL AND LIFE SCIENCES. - see, UNIVERSITY OF WISCONSIN-MADISON COLLEGE OF AGRICULTURAL AND LIFE SCIENCES

WISCONSIN. UNIVERSITY. MADISON. LIBRARY SCHOOL - see, UNIVERSITY OF WISCONSIN-MADISON LIBRARY SCHOOL

WISCONSIN. UNIVERSITY. PRESS - see, UNIVERSITY OF WISCONSIN PRESS

WISCONSIN. UNIVERSITY. RIVER FALLS. PRESS - see, UNIVERSITY OF WISCONSIN-RIVER FALLS PRESS

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INDEX

A

Abercrombie and Fitch Publishing, 20
Addams, Jane, 45
Agee, James, 3
Algirp, Tom, 39
American Institute of Graphic Arts, iv
American Library Association, Children's Services Division, 30, 31
American Printing and Publishing Company, 41
Anderson, Mary Jane, 30
Anthony, Bill, 9
Appel, Livia, 44, 45
Arizona, 37
Arndt, John T., iii
Artists and Writers Guild, Inc., 29
Arts in Wisconsin, 17, 18, 19, 20, 21
see also Regionalism
Australia, 27

B

Banta (George) Printing Company, 41
Barcham-Green, 8
Batt, James, iii
Best Word Book Ever, 30
Betty Crocker Recipe Cards, 28
Big Little Books, 24, 25, 26, 27, 29
Black Mountain School, 6
Blackburn, Paul, iv, 10
Blondie, 26
Book binding, 9, 38
Book design, 7, 8, 9, 10, 26
Book distribution, 9, 10, 12, 21, 29, 31, 38, 39, 40, 50
Book illustration, 8, 10
Book of the Month Club, 39
Boone, Daniel, 43
Booth, Sandra, 37
Bottrell, Ron, 24
Brentano's, 39
Brule River, 41
Bunge, Dr. Charles, iii
Burning Deck Press, 4
Burroughs, John, 38
Burroughs Society, 38

C

Cambridge, Ontario, 27
Canoe Trails of Southern Wisconsin, 41
Cassidy, Fred, 19
Cave, Roderick, 2
Chicago, Illinois, 16, 26, 28, 47
Chicago Book Clinic Award, 22
Christianson, Chris, 16
Civil War, 45
Cockerell, Douglass, 4, 9
Cockerell, Sandy, 9
Colescott, Warrington, iv, 10
Coffeyville, Kansas, 28
College of Racine, 30
Copyright, 12, 13
Cornell University, 16
Cranbrook Academy of Art, 5, 8
Creely, Robert, 6
Cummington Press, 3
Cunningham, J. V., iv
Current, Richard N., 44, 47, 48
Curry, John Stuart, 16

D

Dalton Books, 39
Danky, James, ii, i, ii, 18, 35, 43
Data Page Service Center, 27
Davenport, Iowa, 16
Dean, Jill, 37
Derleth, August, 14, 21
Detroit, Michigan, 4
Dick Tracy, 26
Dietz, John, 42
Disney, Walt; see Walt Disney Productions
Disneyland, 27
Documentary History of Ratification of the Constitution, 49
Doty, James Duane, 44
Doubleday, 39
Down East, 17
Draper, Lyman Copeland, 16, 43, 44
Draz, Peter, iii
Duell, Charlie, 19
Duell, Sloan, and Pierce, 19, 20
Duncan, Harry, 3

E

Early Printing in Wisconsin, iii
Easy Going books, 33
Les Editions Des Deux D'Or, 27
Eiseley, Loren, iv, 13
Ellis, Albert G., iii
Erney, Richard A., iii

F

Fabriano Mill, 8
Fayetteville, North Carolina, 28
Fine Printing 1, 3
Fishel, Leslie H., Jr., 48
Flash Gordon, 26
Folk Songs Out of Wisconsin, 49, 50
Fond du Lac Historical Society, 35
Fortune, 24
Futton Copp Limited, 27

G

Galena, Illinois, 16
Gambsky, George, 36
Gard, Robert E., 14, 15, 16, 19
Garfield, James, 45
Garland, Hamlin, 14
Gates, Paul, 46
George Smith's Money, 46
Gilliam, Sam, iv
Godine, David, 2
Golden Press, 27
Golden Press Proprietary, Ltd., X, 27
Gore, Leroy, 36
Green, J. Barcham, 8
Green Bay Intelligencer, iii
Green Hornet, 26

H

Hamady, Laura, 6, 11
Hamady, Mary, 6, 7
Hamady, Walter S., iv, 3, 5, 15, 17, 18, 22, 24
Hamming-Whitman Publishing Company, 25
Handy Andy Tool Sets, 28
Harvest of a Quiet Eye, the Natural World of John Burroughs, 38
Hass, Paul, 40, 42
Haygood, Bill, 45
Henderson, Dion, 40
Hesseltine, William B., 44, 45
History of Wisconsin, 47, 49

I

Indian Peace Medals, 45
The Interminable Gabber-jabbs, 11
Iowa City, Iowa, 3

J

Jensen, Merrill, 49
Jesuit Relations, 43
"Joe Must Go Club", 36

K

Kable Printing Company, 27
Kansas, 15, 17
Kansas, University; see University of Kansas
Kellogg, Louise Phelps, 44
Kenton, Simon, 43
Keokuk, Iowa, 3
Knee, Elizabeth, 9
Knee and Anthony, 9
Krueger (W.A.) Company, 41

L

Lake Michigan, 47
Leduc, Alberta, 17
Lefebvre, Mark, 22
Leisure Home Parties, Inc., 28
Leopold, Aldo, 39
Leventhal, Albert Rice, 29
Levertov, Denise, iv
Library of Congress, 12
Lilly Foundation, 46
Litho Productions, 41
Little Black Sambo, 31
Little Golden Books, 25, 29, 30, 31
Little Orphan Annie, 26
Lively Little Rabbit, 30
Logmark Editions, 46
Lombardi, Vince, 14
Lunenburg, Vermont, 2

Mc

McMurtrie, Douglas, iii

M

Magazine publishing, 35-36, 37, 39
Magic Slates, 25
Maine, 17
Manuscript editing, 47-48
Manuscript selection, 5, 6, 11, 30, 41, 46
Marine National Exchange Bank, 47
Mazzuchelli, Samuel, 14
Mead, Howard, 33, 43
Mead, Jennifer, 36
Mead, Nancy, 35, 36, 37
Menomonie River, 41
Meredith Group, 19
Mickey Mouse, 26, 30
Mickey Mouse Club, 27
Milwaukee, Wisconsin, 44
Moby Dick, 11
Mount Morris, Illinois, 27

N

Neosho River Kansas, 15
New York, 18
Nostalgia, 25, 29-30

O

Ocooch Mountain News, 41
October House, 20, 21
Odysseus, 15
O'Fallon, Missouri, 27
Oklahoma, 17
Oxford University Press, 39

P

Pagination, 13
Paper making, 5, 7, 8
Paris, France, 27
Perishable Press Limited, iv, 24
Peters, Harry, 49
Pierce, Charlie, 19, 20
de Poitou, Guillem, 10, 12
The Poky Little Puppy, 29
Pope, Bill, 36
Popeye, 26
Portrait of the Past, 33, 37, 38
Poughkeepsie, New York, 27
Printing for Pleasure, 4
Printing, Practical, 1, 9, 11, 31-32, 40-41, 48
Private Libraries Association, 2
The Private Press, 2
Private Press Books, 2
Prucha, Paul, 44, 45
Publication costs, 11, 12, 36-37
Publishing; see Printing, Fine printing, Small press
Publishing history in Wisconsin iii, 2
see also Nostalgia

Q

Quaife, Milo, 43

R

Racine, Wisconsin, 24
Random House, 30, 31
Regionalism Wisconsin subject matter 17, 18, 19, 20, 21, 22, 38, 40, 44, 49
Rhinelander School of the Arts, 14
Rockefeller Foundation, 16
Romance of Wisconsin Place Names, 19, 2
Rumser, Robert, 1, 4, 5
Ryder, John, 4

S

Saggy Baggy Elephant, 29
St. Louis, Missouri, 27
Sand County Almanac, Illustrated, 39
Sawyer, Philetus, 44
Scarry, Richard, 30, 31
Schaffer, Joseph, 43, 44
Schmidt (E.F.) Company, 41
A Season of Birds, 40
Sexism, 31
Shy Little Kitten, 29
Silver Buckle Press, 1
Simon & Schuster, 29
Skil-Craft Corporation, 28
Slade, Jerry, 28
Small press, 2, 18, 46
Smith, Alice, 44, 46, 47
Smith, George, 46, 47
Smith, Helen, 19
Snodgrass, W.D., 4
Sorden, L.G., 14, 18, 19, 20, 21
Sparks, Nevada, 28
Spring Green, Wisconsin, 21
State Historical Society of Wisconsin, iii, 19, 20, 33, 35, 40, 42
Stevens, David H., 16
Still, Bayrd, 44, 46
Stinehour, Roderick, 2
Stinehour Press, 2
Straus Printing and Publishing, 14, 22
Sulpicia, 10

T

Tamarack Press, 33
Tawny Scrawny Lion, 29
This is Wisconsin, 21
Thompson, Bill, 47
Thwaites, Reuben Gold, 43, 48
Toronto, Ontario, 27
Typography, 6

U

U.S. Library of Congress; see Library of Congress
Upshur, Abel Parker, 45
University of Kansas, 15, 16
University of Minnesota Library, 26
University of Nebraska Press, 44
University of Wisconsin-Madison. Art Department, iv, 5
University of Wisconsin-Madison, History Department, 44, 49
University of Wisconsin-Madison. Memorial Library, 1, 10
University of Wisconsin Press, 16, 20, 50

V

Vermont Life, 37
Virginia, 45

W

Wadewitz, E.H., 25, 26, 27, 30
Wakowski. Diane, iv, 10
Walden Books, 39, 50
Waldrop, Keith, 4
Walt Disney Productions, 27
Walt Disney's Comics & Stories, 24
The Wandering Tattler, 10
Way, David, 20, 21
Wayne, New Jersey, 28
Wayne State University, 4
We Were Children Then, 22
Webb, Tom, 16
Weick, George, 9
Weick, Kathy, 9
West Side Printing Company, 25
Western Printing and Lithographing Company, 26
Western Publishing Company, Inc., 24

Whitman Golden Limited. 27
Whitman Jigsaw Puzzles, 25
Whitman Publishing Company; see
Western Publishing Company, Inc.
Wild Things, 40
Wilde, John, iv, 9
Wisconsin American Revolution
Bicentennial Commission, 49
Wisconsin Historical Collections, 43
Wisconsin House, 14, 20, 22, 24, 40
Wisconsin Idea Theatre; see
Wisconsin Theatre Association
Wisconsin Lore, 19
Wisconsin Magazine of History, 42, 44
Wisconsin. State Historical Society;
see State Historical Society of Wisconsin
Wisconsin Theatre Association, 14
Wisconsin Trails, 33, 37
Wisconsin. University. Madison; see
University of Wisconsin-Madison
Wolff Printing Company, 27
A Woman of No Importance, 22
World Book Encyclopedia, 24
Wisconsin, A State for All Seasons, 38

Y

Yankee, 17